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# GHOSTS, GRAVES, AND MIRACLES: BROADWAY, 1956-1957

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Creative people often think of themselves as the undeserving victims of professional critics. If this be true it may be equally valid to say that critics are often the victims of the creators. I do not suppose that any man is a ghoul except under compulsion.—William Bainbridge.

WHEN somebody or other thought of calling Broadway "The Great White Way," he certainly had no thought to the irony in his metaphor, but only the electric glow of the street. In good theatrical seasons his metaphor is still innocently descriptive: the glitter of the marquee is reflected by the vitality within the proscenium. In other seasons—the season of 1956-1957 for present instance—the amateur threads his way through a graveyard, through rows of faceless, uniform tombstones with here and there a monument that suggests art, and here and there a whited sepulchre that betrays it. It is true that no art form is constantly alive, it is true that it must be constantly reborn, and the drama is perhaps more susceptible than most to the aesthetic equivalent of the death wish—to be imitative, to be conventional, to accommodate itself. Of all the arts, the drama reproduces the conditions of living most closely, with its human tools, its impermanence; and the amateur must not be surprised if a theatrical season chances only to remind him that in the midst of life he is in death. Perhaps that is why a season which produces side by side *A View From the Bridge*, *Cat on a Hot Tin Roof*, *Bus Stop*, *A Hat Full of Rain*, seems almost intolerably precious when it arrives. Not often are we granted so rich an experience of living beyond the horizon of our domestic microcosm.

The season just past was more normal. There were musicals designed to set off popular talents: *Happy Hunting* for Ethel Merman, *The Bells Are Ringing* for Judy Holliday. There were musicals that were simply, hopefully, raucous, like *Li'l Abner* and the *Ziegfeld Follies*. (Of the latter the critic surely has the right to inquire of the producer, who is the ghoul?) There were plays to set off talented personalities: *The Happiest Millionaire* for Walter Pidgeon, *Auntie Mame* for Rosalind Russell, *Uncle Willie* for Menasha Skulnick. And there were plays that no combination of talent or personality could bring to a semblance of life.

There were two programs by Terence Rattigan, who has for years been

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accepted by the British as a reasonable facsimile of a writer of substance, but who has seldom made an impression on Broadway. The fate of his twin offerings is not very helpful in solving the familiar enigma of a common heritage, a common language, and an utterly unpredictable reaction to the plays exchanged between Shaftesbury Avenue and Broadway. *Separate Tables*, two one-act plays set in a highly specialized English milieu, was a crashing success; *The Sleeping Prince*, in the most familiar Graustarkian tradition, was an unwept failure. In both, Rattigan was creating vehicles for highly skilled actors; for both, the producers furnished highly skilled actors. One must conclude that the public prefers highly skilled actors in an unfamiliar setting; but that is not much of a conclusion.

Although there is little danger that *Separate Tables* will be around to trouble historians in the future, its success in both London and New York raises certain questions about the contemporary theatre that one would like to be able to answer. The first play, "Table by the Window," is an unpretentious compilation of familiar elements in familiar conflicts. It brings together a ravishing leading lady of mysterious background, a self-made and self-unmade liberal journalist full of inner and outer violence, assorted representatives of the snobbish-genteel, a sentimental landlady, and a pair of young lovers whose passions might survive a half-hour in a parked car, but will hardly last out an illicit weekend by the seaside. All this is sure-fire trivia, performed in the slickest manner of *Cosmopolitan* illustrators: reality compressed and sugar-coated. No one would begrudge the actors, the audience, or the playwright this innocent and meaningless time-passer.

However, the second play, "Table Number Seven," pretends to a meaning; its sentimentalizing of reality is thus less innocent. Its hero is a retired Major who has been fined in court for experimenting with unattached ladies in darkened cinemas: he becomes a pariah in the boarding house. Its heroine is a mousy spinster, the timorous slave of a domineering mother. The landlady is unchanged: a friend to man; the lovers are married and on the way to parenthood (and how the spectators congratulated themselves on that!). Mr. Rattigan explained in *The New York Times* that the situation was based on the experience of a friend of his who had been arrested for molesting young *men*, but that he had shifted the offense because homosexuality is a subject which cannot be publicly treated in the British theatre; it must apparently be confined to such private and hard-to-obtain publications as novels, family magazines, and the mass-circulation newspapers. It is thus true that some have hypocrisy thrust upon them, but it is no less regrettable. If the American theatre has made almost an idol of homosexuality, Mr. Rattigan's substitute is simply ludicrous. That an adult audience in the year 1957 should be expected to understand as an instance of serious psychological disturbance a little knee-pinching in Row "L," or to be shocked at the intolerance of a social group that looks upon it with righteous anger is an insult to the age: Don Juan and Mrs. Grundy have lost their validity as mythic heroes. And, except for the very young, so has Cinderella. The dowdy virgin, flat of heel, chest, and voice, belongs in a freak show, not on a stage that is a mirror of general nature.

Where then lay the play's appeal? One can only guess, of course, when one has to do with such insubstantial matter: the answer may lie in the author's style and the actors' technique. Mr.

Rattigan writes with a broad pen: the mother proclaims her tyranny with the subtlety of Bernarda Alba, the daughter is Miss Sara Sampson *in extremis*, the landlady is the ultimate combination of Christian forgiveness and earth-motherliness, the Major, a frightened puppy with a dozen tin cans bound to his tail. The actors perform with the greatest finesse: every flat statement is played down, modulated, made to seem complex by the infinite variety of experienced professionalism. This is a technique from which Mr. Tennessee Williams profited in *Cat on a Hot Tin Roof*; Barbara Bel Geddes as Maggie deliberately played her wholesome young-Americanness against the character Williams had written, and won over audiences that otherwise would have rejected both the character and the play as repulsive and melodramatic. And Mr. Rattigan has a further trick. His mouse in the second play doubled the role of the ravishing sophisticate in the first; his cowardly Major was also the aggressive liberal. The audience is thus permitted an infrequent glimpse of the mysteries of the actor's art. We are so accustomed to type-casting that we have come to associate an actor with the character he portrays. In *Separate Tables* we are reminded that acting is work, that it is creation, not mere living or representation. Perhaps the success of the production was a relieved reaction to the tiresome philosophy of the Actor's Studio; or, if the success is to be credited to the matter of the play itself, perhaps the audience was pleased to be led back into the long-forgotten world of Sir Arthur Wing Pinero.

2

The season just past was not wholly graveyard. It was given some show of life by the two departed giants of the modern English-speaking stage, Shaw and O'Neill, the latter indeed bringing to the American drama a new vitality and direction which must re-establish him as the great model for a coming generation. Off-Broadway, which is yet timid about fulfilling its real function of experimenting with new scripts, was forced to discover some new classics for its repertoire. And if Arthur Miller and William Inge were otherwise occupied, and Tennessee Williams saw fit stubbornly to fail again with the rewriting of an earlier failure, two other modern standard authors, Richard Nash and Arthur Laurents, came up with failures that are at least worth discussion. The other failures, and most of the successes, are best ignored, even for the record.

Although Mr. Laurents' *A Clearing in the Woods* did not linger long on Broadway, its very appearance underlined again the willingness of the American commercial theatre to experiment, or at least to give a public hearing to established playwrights who wish to move beyond the styles or techniques of their earlier successes. Laurents is best known for his problem play, *Home of the Brave*, and a small, polished *pièce-bien-faite* with a small, polished idea, *Time of the Cuckoo*. In both, the characters were objectively presented, the action naturalistic. *A Clearing in the Woods* is at least symbolic if not systematically expressionistic, and the characters are the half-real, half-imaginary figures of the kind of *contaminatio* most familiar from *Death of a Salesman*.

The central figure is Virginia, a young woman who comes to the playhouse of her childhood in an attempt simultaneously to escape from and discover herself. The situation was skillfully captured in the design of the setting (by Oliver Smith). In the foreground were a few realistic trees; farther back as wings and setpieces were trees con-

structed of profile board and scrim; the cyclorama was a double scrim with the painted outlines of trees. In this imaginary-real, symbolic woods, the heroine's face was always lighted by a follow-spot establishing and maintaining the point of view from which the audience was to evaluate the action.

This was a necessary device, for the action was not easy to follow despite its fairly conventional, Freudulent progress. Virginia needs to know why she is presently unhappy, why her marriage went on the rocks, why her adolescence was wild, and her childhood miserable. In her quest she plays fast and loose with time and space, another reminiscence of *Death of a Salesman*, and is accompanied by actresses representing herself as a child and as a young girl. What she discovers, of course, as the root of all her difficulties is that her father did not love her as she felt he should. Not, perhaps, a crashing surprise to justify all the ingenuity of Laurents' technique, but Freud does not leave his playwright-disciples many holes to start to. The modern drama of psychological pursuit always ends in the discovery of the obvious.

I do not suppose that the Greeks or the Elizabethans discovered any new moral or philosophical truth in the denouement of *Oedipus Rex* or *King Lear*; Oedipus was blind to the facts because of his mortal pride, Lear willfully broke out of the divinely-ordained chain-of-command. But in those plays, the major emphasis is not on what is discovered—*Oedipus* is only incidently a whodunit. The dramatic experience of *Lear* and *Oedipus* lies in the process of discovery, the sense of a life being lived, of a personality being revealed. And this, in effect, is what rescued *A Clearing in the Woods* from the rut of psychological drama. Virginia at length discovers (what was evident almost from the rise of the curtain) that her disappointment with life springs from a childhood without love. But Laurents does not allow her to be solely concerned with that discovery. In the process of recognizing what has happened to her, she must learn to accept her past. At the same time she must recognize and accept what is happening to her in the present. She must, finally, accept herself, live with herself.

The subject is a real challenge to the playwright, and one could wish that Laurents had met it more squarely. The writing is uninspired, a combination of flat statement, sophomoric cynicism, and occasional sententiousness. And the device of a triple alter ego makes it difficult to establish Virginia-in-the-present as a substantial character with whom the audience can become involved. She puzzles the will, but the spectator's interest is inevitably intellectual. The spectator is constantly required to try to figure out what is happening. While the late Herr Brecht would doubtless find this an admirable concession to his theory of epic theatre, the long history of dramatic art suggests that the greatest measure of aesthetic and popular success is achieved by the playwright, who, within the conventions of his own theatre, most fully induces the willing suspension of disbelief which leads the audience to experience rather than puzzle out his action.

An instance of the reverse side of this principle is the failure of *Girls of Summer* by N. Richard Nash. Several seasons ago, Mr. Nash created a popular success in *The Rainmaker*, based on the conventional dramatic situation of the effect of an alien force on an established group. Familiar though the action may have been, it was quickened and colored by settings and characters from the land of Lynn Riggs, and by a denouement that might be described as American

Romantic. *Girls of Summer,* too, involves an alien force and an established group, but its motivations are from the psychiatrist's couch and its denouement is Freudian Gothic. In the quest for acceptable dramatic situations, Kraft-Ebbing seems to have replaced Polti.

Mr. Nash delivers the new formula psycho-drama unadulterated with the conviction, the personal bitterness, self-delusion, or disillusionment, that alone can give it vitality. The stage displays a family group in which everyone is inactive from fright. They are held together by an older sister who has forced herself to become the mother of her orphaned younger brother and sister. There is no love for our heroine, only hard work; no convictions (she goes to a different church each Sunday); and too many sleeping pills. She keeps company with a dancing teacher (note well, a *dancing* teacher), but he cannot bring himself to propose, nor could she bring herself to accept. Her reason? She has been in the deep freeze too long. His? His mother was a very motherly woman.

Enter, as in *The Rainmaker,* the alien force, an earthy Kowalski-type construction worker from New Jersey. Since *his* mother had so many children that she didn't have time to do for them, he is a thoroughly adjusted animal. He attempts to take the younger sister away for a week-end, but is thwarted by a "mother's-trick" on the part of the heroine. His presence encourages the younger sister's teen-age boy friend to live up to his sideburns by purchasing a motorcycle; the boy ends in a ditch, but by the mysterious alchemy of theatrical psychology, recognizes that he is young yet and doing well enough for his age. The dancing master admits that he is a homosexual and discovers a tavern where he need not be frightened to act. Older sister throws herself into the arms of alien force, declaring that she is *not* a mother but a woman. Curtain.

Unpleasant as it may sound in summary, there were possibilities for a drama of real interest in *Girls of Summer.* Frightened, immobilized sophisticates given life by a dumb brute, a nature boy, have served the American playwright well from *The Great Divide* to *The Rainmaker.*

The myth of the American primitive is still valid; but its validity has generally come from primitivism taken not in the animalistic sense, but the romantic sense: faith can be created by miracles and miracles can be created by faith. The setting, characters, and action of *The Rainmaker* are truer, explain a more widely accepted national conviction or fantasy, than those of *Girls of Summer.*

The action of the latter is not recognizable as myth. The symbolic values, the generalizing values, have been deliberately played down, perhaps because of Mr. Nash's earlier disaster in symbolism, *See the Jaguar!* There is here no character for whom the spectator can feel the least sympathy; each is little more than an exercise of one or another currently fashionable aberration. Perhaps a dramatist of intense, personal conviction can turn such materials into a moving experience for the audience. The workaday dramatist might be better advised to consider his function as a reflector of his audience, to put away his textbook and use his eyes and ears on living objects, and to rediscover the plain truth that most Americans are waiting for the Streetcar named Possibility.

3

In a generally favorable review of an Off-Broadway play, Brooks Atkinson

wrote: "This brief scene is not only illuminating, it is grim. What it does not say is devastating." Reticence is hardly a theatrical virtue, but it seems to have been utilized by recent playwrights partly from timidity, partly from choice. They do not speak out for fear of cynical or doubting laughter. They choose, often, to write about inarticulate characters whose normal mode of communication is a vocalized shrug, and for whom the cliché of the street corner or the gutter is rhapsodic eloquence. This is a considerable burden to lay upon the most outspoken of the Muses, and it is borne with ill grace both by the Muse and her devotees.

Admittedly it is poor tactics to seek out the past to demonstrate the validity of an artistic principle, for art should not be bound by bygones. However, the past season on Broadway provided living, not historical, evidence to prove the eternal rule.

The eloquence of the late Bernard Shaw is the one aspect of his cantankerous genius that has never been called into question. During the past season, the mountebank moralist, with bedizened cart and blasting trumpets, laid an attack on both Broadway and its approaches with a wide assortment of weapons, seizing what he could (which was considerable) and letting the devil take the rest (the devil in this case being another Irishman who was poles apart from Shaw).

The 1956-1957 season might be said to have opened with the Phoenix Theatre's revival of *St. Joan*. More and more it becomes evident that this play, in spite of Shaw's own preference for *Back to Methuselah*, is his "World Classic." It reiterates most of the ideas which informed his dramatic actions and motivated his characters from the beginning of his career; the life force is here, the defense of the individual, the belief in progress, the isolation of the foresighted, the respect for God and his handiwork. It contains the expected Shavian *lazzi*, cheeking the English, breaking the conventional idols of middle-class moralism and conjuring up rational defenses of utterly indefensible attitudes to create worthy opponents for his heroine.

But *St. Joan* contains another element less expected from a Fabian Sophocles: passion. As an agent of the life force, Joan is able to cross wits with sophists of every degree of intelligence from deBaudricourt to the Earl of Warwick, but she is permitted to speak from the heart as well as the brain, and the audience gratefully responds with the emotional as well as intellectual conviction of her truth. One would not have thought that the old man had so much blood in him.

Looking back from *St. Joan*, one realizes that human emotion has always been a central characteristic of Shaw's writing though often obscured by the glitter of rhetorical wit. It is the heart of *Getting Married*, especially in the great trance-speech of the Mayor's Wife; it underlies the debate in *Don Juan in Hell*, which is the whole excuse for *Man and Superman*; it shapes the Shavian Caesar from his first soliloquy. Perhaps we are not inclined to notice it because it is true emotion, sympathy grown out of understanding, instead of sentimentalism. Shaw claims to base his plays on natural history scientifically observed, but it would be well to add that the scientist in this case is one who has also observed himself and is fully aware that if he is alienated as Joan was by his consciousness of sainthood, by the same token he cannot permit himself to be alien to anything human.

The production of Albert Marre, who is capable of better work, was fumbling and uneven. Thayer David, a character

actor of considerable promise, performed the Inquisitor with the same devilish ingenuity with which the part was created. His famous defense of the Inquisition was mercilessly cut; one would have hoped that since producers have learned that Shaw knew what he was doing when he insisted upon the Epilogue, he might possibly have known what he was doing when he insisted that a long speech might occasionally hold an audience. As Dunois, Earl Hyman made good use of his developing talents as a Shakespearian actor, demonstrating again, as Maurice Evans has in the past, that there is no better actor for Shaw than a man who has mastered the speaking of Elizabethan dramatic verse.

Attention was chiefly centered on Siobhan McKenna who, trained in the Abbey Theatre, had already been acclaimed as Joan in London. She burst into the first scene, barefooted, red-skirted, looking and sounding more like Pegeen Mike than the French peasant. Her voice was strident, her action broad, her appearance robust, the very incarnation of the life force. If the spectator remembered Winifred Lennihan, or Katherine Cornell, he should also remember that Shaw in his preface had rejected the romantic, spiritually-drawn Joans of his predecessors. And it was not long before Miss McKenna had won all, as much through the ears as the eyes. Her strong brogue turned every vowel into a diphthong if not a cadenza and brought out the hidden music in Shaw's magnificent style, revealed it as not only the greatest English prose of the century (which is apparent to the eye) but as infused with almost Handelian melody. Perhaps Granville Barker was right when he suggested that Shaw might be most effectively performed by an Italian opera company.

*St. Joan*, in fact, seems to survive performance by any company, professional or amateur, which may be one of the marks of a classic. New York also saw two plays from Shaw's upper-middle old age which may confidently be placed among his minor works. *The Apple Cart*, presented by the Theatre Guild in its good years with the success which is sure to attend almost any production by a nearly permanent company, was revived twenty years later for Maurice Evans and the now standard company of Companions-for-a-Production. The critical consensus (with which the audience seemed to agree) was that this was Shaw for the connoisseur. It is an old man's fun with politics and morality, with society and religion. It has some excellent fooling, and long passages of all-too-familiar *tendenz*; like *Too True to Be Good* (same vintage) it is better in the library than on the stage. In writing these last plays Shaw was the victim both of his disciples and of habit. His admirers kept reminding him that Sophocles had written a masterpiece when he was over ninety. But Shaw entered his ninth decade as an habitual writer. He could not lay his pen to rest although his brain persisted only in shuffling through reminiscent convictions. *Oedipus at Colonnus* was written by an ancient who had suddenly had a vision; after the tragic view of the earlier *Oedipus*, it represents the mysticism of maturity, as *Othello* is reimagined in *The Winter's Tale*. But Bernard Shaw as a dramatist was born mature, and in his later old age he could see no further than in his earlier. There was nothing for him to do but play tiddly-winks with Shavianism. If the counters went into the cup, well; if they did not, well again.

The counters all made the cup in *"In Good King Charles' Golden Days,"* given its first professional American per-

formance Off-Broadway. By the most tolerant of definitions, it cannot be called a play. It has a beginning and a part of a middle, and that is all. Polonius might classify it as comical-historical-intellectual entertainment, and Polonius might be right.

As in *Caesar and Cleopatra,* Shaw presents historical characters as they should have been if the forces of history and their own personalities would have permitted. Here is Charles the Second as the eloquent defender of matrimony; here Isaac Newton calculating the dates of the events recorded in the Pentateuch; here George Fox as a muscular Christian (Todger Fairmile in a flat hat and gaiters!). As in Charles' actual court, there is nothing legal for the characters to do but talk, and talk they do, to their own, and Shaw's, and the audience's content. And when the talk has reached the threshold of endurance, there is no necessary scene to postpone the fall of the curtain: down is comes and no nonsense. Amongst all the quiddities, however, there is a substantial center. Towards the end of their domestic scene, Charles remarks to his wife that, although choosing a leader is a most serious of all human problems, it is a problem man has never learned to solve. Of all the themes that Shaw treated in his long career, and he sums them up conveniently in the preface to *Methuselah,* none is more constant than the quest for a leader and the examination of the qualities necessary for a leader. Look through the Shavian album: Captain Bluntschli, Parson Anderson, Andrew Undershaft, Henry Higgins, Ann Whitfield, Julius Caesar, Joan of Arc. . . . Whatever special things they may have represented in their particular actions, their innermost *persona* is the same, the man out in front, not avant-garde, not solitary seeker, but guide, governor, saint, and ancient.

On both the literal and metaphorical level this is clearly one of the themes of *Major Barbara,* a play which has been a source of delight to audiences and of unnecessary pain to explicators since its first appearance nearly half a century ago. When dramatic critics are puzzled, they are apt to seek refuge in the abstract conclusion that the work they cannot reassemble was never a play to begin with. It was an accusation to which Shaw had so often to listen that he finally set up a classification for this kind of play: the discussion drama. On the receipt of this term, most of the critics sighed comfortably.

Familiar as we are now with the customary quirks of Shaw's technique, we recognize that his art was wholly original and personal; there is no Tribe of G.B.S. Consequently directors are often troubled when required to mount his plays. They are willing to recognize that the holding power of a discussion or a debate lies in the conflict of ideas and their expression, but they become restless if they cannot order the actors to "X to RC" or "jump on sofa, UL." Shaw himself with the genius of a born puppeteer worked out the maximum of business that his plays can support, but a director has to direct and Shaw revivals are apt to be overstuffed with busy-ness.

The current *Major Barbara* should be seen by every director who needs to know how a discussion play should be staged. In planning his production, Charles Laughton obviously profited from his own reading of *Don Juan in Hell,* of which he was also director and a leading player. He was able to teach most of the company to act on an entirely new principle and his designer, Donald Oenslager (whose main work has been in the school of interior dec-

oration), to originate a setting which is at once a theatrical unit and a variation on the soap boxes in Hyde Park.

The curtain rises on a stage bare except for two low L-shaped constructions placed a few feet apart at center with their horizontals pointing toward opposing side-wings. Enter Lady Brit; she bows to the audience, turns round, claps her hands. The household servants rush on with potted plants and cushions and convert the constructions into the suggestion of an Edwardian interior. Another clap of the hands and a tastefully hideous backdrop descends. Lady Britomart sits; enter Stephen; dialogue. The pattern that is established by such a scenic device, the suggestion that is firmly planted in the mind of the audience, permits the ensuing discussions, which are more essential to the drama than the spoofing of Victorian melodrama with which it commences or the cockney hi-jinks that spice its middle reaches, to hold the audience much as it might be held by the proceedings in a court of law, or the tensions of a political debate or town meeting.

Text and design are not enough, however. The actors must be able to suggest their characters while behaving like attorneys before the jury, the audience. They must forget a part of what they know about ignoring the spectators, about the impression of the first time, and other principles of naturalism. For Mr. Laughton as Undershaft, for Cornelia Otis Skinner as Lady Brit, this was no problem. Indeed Miss Skinner has for so many years peopled her monologue-stage with imaginary characters that she tends to treat flesh-and-blood members of her company as if they, too, were imaginary; in Shaw this is not necessarily a vice. Some of the other actors had greater difficulty. Burgess Meredith fell far short of Cusins, not because he insisted on looking more like a fugitive from *Hay Fever* than like a professor of Greek, but because he was totally unable to approach the style of the rhetorical pro-scene. Frederic Warriner, a delightful Stephen, revealed the talents of a latter-day Charles Matthews; Anne Jackson, as Barbara, woefully emphasized how dependent Shaw is on actresses whose range is from the tinkle of repartee to the full-throated resonance of a passionate Alleluia.

And, to conclude the Shavian year, *My Fair Lady*.

Shaw would not, at first glance, seem likely material for the musical comedy stage. There is even the historical evidence of *The Chocolate Soldier* to prove to what depths of unconscious irony composer and librettist must go to turn the discussion play into *schlagobers*. But *Arms and the Man* was a satire on the ideals embodied in the conventional military operetta; *Pygmalion* is a Shavian reading of one of the world's most durable myths. Whether the heroine be named Galatea, or Billie Dawn, or Eliza Doolittle, and the agent Pygmalion, Fairy Godmother, a *Nation* reporter, or Henry Higgins, the action dramatizes the everlasting delight of the human animal in beholding a sow's ear turned into a silk purse. It is thus an ideal subject for the musical stage, which is always happiest when dealing with the eternal fabrications.

Further, Shaw's play did not fall among thieves. Frederick Loewe's score, if inevitably reminiscent of his earlier work, respects the setting and characters and, in the "Ascot Gavotte," satirizes the English upper-classes in a way that could not have failed to please the original author. Allan Jay Lerner in his lyrics never descends to the greeting card banality of Oscar Hammerstein II and in general does not depart from the tone and attitude of the

Shavian dialogue. If the famous "Loverly" turns Eliza, briefly, into Hannele, or Doolittle's banging "Little Bit O'Luck" simplifies a complex comic portrait into a music-hall stereotype, these are counterbalanced by Eliza's forthright treatment—very much in the manner of Shaw's early unwomanly women—of her sentimental Freddy, and the triumphant "Rain in Spain" number—achieving a wedding of song and situation of which perhaps the score of *Oklahoma!* offers the only recent comparable example.

So perfect was the adaptation that the audience for once was entitled to demand "legitimate" performances from the stars. It was impossible not to find Julie Andrews, lovely of voice and competent of interpretation, something less than Wendy Hiller or Gertrude Lawrence. Rex Harrison, in an interview, declared that he tried to copy the actions of Shaw as he remembered him; this has been a continual temptation to all interpreters of Shavian heroes. It is to be regretted that Harrison often seemed like Dr. Caligari in one of his more phrenetic moods, but the total performance, because of the adapters' conscientiousness and good taste, has a faithfulness which must account in large measure for its overwhelming success.

4

By common reiteration the great event of the New York theatrical year was the rediscovery of Eugene O'Neill. That is to say, the rediscovery of O'Neill by the professional theatre. For even during the ten years when Broadway was looking the other way, he was a fixture of the college, community, and amateur theatres across the nation. Since his plays obviously have continuing interest for the country as a whole, why were they neglected, if not actually rejected, by its major producing center?

The answer is not simple. A small part, however, must be allotted to the producing organization, the Theatre Guild, to which he had given so much; it has undergone a revolution in standards and principles so extreme that one would hardly be surprised to read that it was about to revive *Blossom Time*. A larger part must be allotted to O'Neill himself; audiences had come to expect from him the tragic view of life presented in terms of almost Strindbergian violence with startling technical innovations. His last play before the great hiatus was *The Iceman Cometh* which had only a modest run in 1946. Audiences found it long, repetitious, naturalistic in an outmoded way. Some critics began to say that O'Neill was more of a novelist than a playwright. Then silence.

In 1956 *The Iceman* was revived Off-Broadway, and the active career of O'Neill was resumed. Against his express wishes, as stated in his will, *Long Day's Journey Into Night* was removed from the publisher's vault where it was to have remained for twenty-five years, and released to the public who made it the greatest hit since *Death of a Salesman*. *A Moon for the Misbegotten*, abandoned by the Guild a decade ago, was restaged and welcomed. And, the final accolade, *Anna Christie* was converted into a musical comedy.

The parallels with the Shavian year 1956-1957 cannot escape notice. But with a major difference. Shaw at the end of his career was playing with his talents; O'Neill was never more serious, never more adventurous, never more freely creative. The three plays now running simultaneously form a definable period in his dramatic life; he was beginning to write with a new purpose, a new authority, a new effectiveness. The audience of 1946 was not prepared for the shift. The audience of 1956, thanks to the intervening work of men

like Williams and Miller, who developed their own techniques out of the earlier O'Neill, was prepared.

Unlike Shaw, O'Neill was no propagandist. Further, he was a playwright without a *milieu:* he did not live in a world governed by Fate, he did not live in a world ordered by divine will, he did not live in a world controlled by the bourgeois code of duty, or the idea of progress. Yet he was not a playwright in a vacuum; his world was his own. One of his earliest plays was *The Long Voyage Home*; the play he intended to be his last was *Long Day's Journey Into Night*. Another of his earliest plays was *The Moon of the Caribbees*, one of his latest was *A Moon for the Misbegotten*.

All members of the current theatre-going generation must be grateful for the production of *Long Day's Journey*. It answers all the questions raised in O'Neill's early work, it establishes the limits of his dramatic world, it interprets the sometimes cryptic images that haunted his pen. It is almost a gloss on that most puzzling of his works, *The Great God Brown*. It also makes, perhaps, the greatest demands on the attention and responses of the audience of any drama in the American repertory.

The demands are not exclusively the result of the length of the performance. There have been longer plays: *Strange Interlude, Mourning Becomes Electra, The Iceman*. But this is a play in which (to use the classic complaint of popular criticism) nothing *happens*. No one dies, or is murdered, or falls in love. The action represents a day in the life of a family—father, mother, two sons—and the scene is a room with a round table to which they naturally gravitate in spite of the inner and outer forces that drive them apart. The simple setting and characters define O'Neill's vision of the world: it is the Horatian *odi et amo*. The interwoven themes recall O'Neill's concerns throughout his career: loneliness (*Bound East for Cardiff*), the ideal frustrated by the facts of life (*Beyond the Horizon*), the search for ultimate motive (*Emperor Jones*), the desire to "belong" (*The Hairy Ape*). These are the great themes of drama, the quest for identity, for the understanding of man. And the denouement is that of classic tragedy: recognition and reconciliation; in O'Neill's dedicatory words the play is written "with deep pity, and understanding and forgiveness for *all* the four haunted Tyrones."

The play is not autobiographical; it universalizes the author's personal experience. On the surface, the father is James O'Neill, risen from an Irish peasant to a matinée idol by the hardest of labor, always aware of his past, always driven by the necessity to work, to accumulate. The mother, convent-bred, disapproving of the theatre, unhappy, seeks escape in memories of an idealized past. The elder son is a brutalized cynic who attempts to corrupt the younger, a sensitive poet. But this is something more than the story of the Tyrones, or the O'Neills; it is the oldest of recorded domestic stories: of Adam, the digger; of Eve, who has lost her Eden through her own actions; of Cain who attempts to reduce his brother to his own level of nothingness. In writing the play O'Neill drives himself back to the motives behind the actions of his whole family, and at the same time takes his audience back to the primal motives of the race. The action is thus almost exactly parallel to the action of *The Emperor Jones*, but without the overt symbols. Scene by scene the veils are torn away until the whole enormous work can be crystallized in a curtain line of surpassing beauty and truthfulness.

Like *The Iceman, Journey* has been called repetitious. If it is, it is repetitious

as a snowball rolling down a hill. Each revolution picks up more detail of the past until the whole stands revealed in the moving final scene: Eve, far gone in a narcotic dream; Adam, staring with uncomprehending eyes at the wedding gown in his arms; Cain, gloating jealously, and Abel thunderstruck with pity and understanding. Such a description of the structure may remind one of *Ghosts,* may seem to suggest that O'Neill has turned from Strindberg to Ibsen for his technique. But it is Ibsen with a difference. Tremendous though the final scene is, the impact of the play does not depend on the revelations of the past, but the context in which the revelations take place, what has happened in the present. For example, Edmund describes to his father in a passionate rhapsody the few moments in his life when he has had a sense of place, of purpose. Old Tyrone grudgingly admits that his younger son has the makings of a poet. Edmund replies, sardonically:

> The *makings* of a poet. No, I'm afraid I'm like the guy who is always panhandling for a smoke. He hasn't even got the makings. He's got only the habit. I couldn't touch what I tried to tell you just now. I just stammered. That's the best I'll ever do. I mean, if I live. Well, it will be faithful realism, at least. Stammering is the native eloquence of us fog people.

Future directors will be wary of the implications of that speech. *Long Day's Journey* is faithful realism in appearance, but it is poetic drama at heart. No word, no line, is wasted in the writing, and no motion, no gesture, no piece of business can afford to be casual in the performance. José Quintero, as director, was able to capture the tightness of the play's structure only at moments: in the first act with the family drawn tightly about the table; in an intense moment when the mother rocks placidly between her two sons, unconscious of their looks of horror as they realize her relapse. But far too often the stage business was planned "in the round," the loose and aimless wandering which keeps an audience happy when it has no proscenium on which to focus.

The performers, too, will be aware of the demands for almost classic economy in their interpretations. In spite of the surface realism, this is no play for the creative improvisation of the Stanislavski school. As the father, Frederick March tuned his acting exactly to the dramaturgical style: the spectator was aware of his precision and control even when he had ostensibly lost his self-control, as in the drunken card game in the last act. In fact only if the recreators hold as firm a hand over the material as the original creator can the true meaning of the play be conveyed to the audience. Despite its gloomy atmosphere and grim subject matter, it is not a play of despair. It has not succeeded in New York because it echoes the uncertainties and frustrations of mid-century. It cannot be overemphasized that this is a play of reconciliation, and the audience that has experienced *The Long Night* cannot go out of the theatre without a greater capacity for tolerance and understanding for all the nameless faces through which it must move in the years to come.

Chronologically and aesthetically it was all wrong to stage *Long Day's Journey* before *A Moon for the Misbegotten,* yet in a perverse way the latter gains something by coming after the revelations of the former. In a sense it is a continuation of the quest of the older brother, the younger having found his truth in *Journey.* It is a lesser play written in sickness and distraction; but as it approaches its thematic climax, perhaps through will, perhaps through becoming the agent of the inner voice

that had so often spoken through him, the playwright seems to have regained for a moment his full powers. During the third act, O'Neill has written with complete ease and mastery, constructing a memorable image of the pilgrimage of man as it dominated his imagination. The act ends on the wooden steps of a ramshackle hut with a debauched Broadway actor clasped like a child to the breast of a slatternly farmer's wench as the chaste and ennobling light of the moon enfolds them throughout a night of peace.

What follows is anticlimactic, perhaps purposely; what precedes is often tediously amorphous. It might be hazarded that O'Neill had planned a rather different action, but that the third act, forcing itself upon him, left him exhausted with the intensity of setting it down. If this is too naive and romantic a view of the creative artist for the twentieth century, a recent study has classified O'Neill's heroes as haunted men. And it is quite apparent in these last plays that the dramatist himself was possessed by a daemon, a daemon that he had actively sought throughout his life, a daemon that removed the stammering of his symbolism and theatrical gimmickery, and gave him, to the lasting glory of the American theatre, the gift of tongues.

* * *

# LINGUISTICS, POETICS, AND INTERPRETATION: THE PHONEMIC DIMENSION

Seymour Chatman

LINGUISTICS should play a guarded role in literary analysis. If we do have a tool to hand to the critic, we must realize that it is an auxiliary tool —more like a clamp than a scalpel or forceps. It can hold the poem open to view, but not itself do the prodding. It can frame the poem as a species of idiolect, an idiolect reflecting, yet subtly different from contemporary speech (certainly a poem's *differences* are its most interesting stylistic parts). At the same time analysis can show us something about the homogeneity of a poet's style—whether certain patterns recur to him, or whether his stylistic development has taken a certain turn. Or it may help us learn how typical or how unique a poet is in relation to his contemporaries, both professional writers and ordinary men.

These are all simple, descriptive tasks. Whether one considers the ultimate act of literary analysis to be evaluation or history (or something else), these are minor tasks; in no way can they help the critic to a judgment or the historian to an account, although it is obvious that they help us to document our judgments or illustrate our facts and, in so doing, relieve us of some of our impressionistic urges. But the implications of linguistics for literary interpretation and pedagogy, as I mean to show, may be much more interesting.

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If we consider the possible literary use of the most primitive unit of language, the segmental phoneme—the discrete sound, like /p/ /t/ /k/, excerpted from the stream of speech—we find ourselves in the middle of a famous old squabble. Do phonemes have intrinsic as well as referential meanings? Is there such a thing as sound symbolism? Can sounds in and of themselves be used expressively by a poet? It is our inclination—perhaps even our duty—to deny the proposition out of hand. Yet we are surprised to find many reputable linguists arguing for the idea, some critics and some psychologists against it. Jespersen's affirmation, of course, is notorious: There was no question in his mind that the sound *i* stands for what is small, slight, insignificant, or weak, like the contrast between Lilliput and Brobdingnag. As clinching evidence he offered a most amusing minimal pair:

> One summer, when there was a great drought at Fredriksstad (Norway), the following words were posted in a WC: 'Don't pull the string for *bimmelin*, only for *bummelin*.' This was immediately understood.[1]

In a more clinical vein, Edward Sapir and Stanley Newman set up experiments in 1933 which apparently demonstrated a close connection between tongue height and symbolic magnitude.[2] Artificial words with high vowels were picked by informants as smaller and lighter in

[1] Otto Jespersen, "Symbolic Value of the Vowel I," in *Linguistica* (Copenhagen, 1933).

[2] "A Study in Phonetic Symbolism," *Journal of Experimental Psychology*, XII (1929), 225-239.

about 80 per cent of the cases. The results were criticized by the psychologists Bentley and Varon.[3] Sapir's and Newman's chief difficulties arose from their excusable unfamiliarity with experimental methodology in psycholinguistics—their use, for example, of forced response techniques and their lack of safeguards like pronouncing test syllables from behind a screen. Even if it were possible to grant the success of the experiments, Newman, after working through sections on *size* in Roget's *Thesaurus,* was forced to conclude that "the phonetic content of English words takes practically no account of magnitude-symbolism." Their *own* investigations convinced Bentley and Varon that there is no evidence that sounds have "feeling significance" or "symbolic reference." Whatever distinctions were made by the informants were on the basis of the speech sounds as non-linguistic acoustic events, and similar results could be obtained from such non-speech sources as chimes and drums. The response, they concluded, is kinesthetic, not symbolic. Roger Brown, not completely closing the door on some kind of sound-symbolism in poetry, summarizes the current psychological position as follows:

> The failure to find any effects of phonetic symbolism in situations where it is not specifically called for by the experimenter suggests that we do not *usually* expect speech to 'represent' or imitate. Its dominant function is conventional reference, and that is what we expect unless we are directed to look for something else. There may, however, be non-laboratory situations in which we are prepared for onomatopoeia and phonetic symbolism. Presumably the reading of poetry is one of these.[4]

But it is questionable whether literary critics are prepared even to accept this sanction, fresh as it is from the laboratory. John Crowe Ransom has been most merciless with the idea. His remarks are worth quoting *in extenso.* The subject is a naively expressivistic book on the poetry of Edna St. Vincent Millay, in which the author, in passing, attributes the beauty of dying Hamlet's speech "absent thee from felicity awhile" to its "panting *f*'s, its languid *l*'s, and its darker vowels around the three short *i*'s together in one climactic word so that 'felicity' seems lifted into a glimmer of sun-light in a gloom." To which Mr. Ransom acutely responds:

> The variation of the vowels and consonants *may* be very intricate, so is that in a weather report. . . . Why is Shakespeare's line famous? Certainly not because of the sounds. . . . We use f's too freely (philosophy, fluffy ruffles, fortify, falsify) to identify them with panting, and l's too freely (syllable, golly, lovable, lilliput) to identify them with languidness. Felicity *is* climactic, but the climax has little to do with the short i's, for *lubricity* or *acidity* would not work at all. . . . Syllables and words, even elementary phrases, are language units which phonetically have very little more color of their own than chameleons. The character which they take on so instantly and display so positively is that of the logical meanings. (Central or marginal, denotative or connotative meanings.) The phonetic elements would not be serviceable for language if they were not indefinitely negotiable; that is, able to be dissociated quickly and cleanly from given meanings and reassociated with fresh ones. But many critics, especially if they are not themselves composers, confuse cause and effect. The poetic image, let us say, is of green grass, but the oversubtle critic discovers a green chameleon that hides there and points out that the chameleon has colored the grass, not *vice versa* as innocent persons might suppose. The critics do not see how modest are the limits within which poets seek rhythm, which should not be

[3] "An Accessory Study of 'Phonetic Symbolism,'" *American Journal of Psychology,* XLV (1933), 76-86.

[4] Roger Brown, review of Heinz Wissemann, *Untersuchungen zur Onomatopoiie I Teil: Die Sprachpsychologischen Versuche* (Heidelberg, 1954), in *Language,* XXXI (1955), 84-91. But see the later article by Brown, Black, and Horowitz entitled "Phonetic Symbolism in Natural Languages," in *The Journal of Abnormal and Social Psychology,* L (1955), 388-393, which contains a short bibliography.

at all foreign to the common genius of the language, and otherwise have no great concern with phonetic projects.[5]

Mr. Ransom, of course, speaks elegantly and with the authority of both critic and poet; his denial is persuasive. When all is said and done pitifully little seems to be gained from sound-symbolism, if there is such a thing.

Must we conclude, therefore, that segmental phonology has *no* use in poetic analysis? I submit that there may be another, more subtle way in which the sound seems echo to the sense. Segmental sounds occur in patterns and clusters which have aesthetic effects if not readily discernible meanings. And if phonemics has a job in poetics, it is perhaps to furnish the critic with a finer description of these effects and not to go searching for symbolic meanings. Alliteration, rhyme, and consonant clustering are linguistic as well as literary realities which could stand more accurate delineation. Besides, there is the quantitative possibility which few critics have yet considered: A reader may recognize (and a student may check against Godfrey Dewey's statistics[6]) that a sound occurs more frequently in a poem than it seems to do in normal speech. Of course, the quantitative recognition of a feature is barren as an occupation in itself. Concerning "mere" statistics, let me quote from the brilliant work on Johnson's prose style by W. K. Wimsatt:

> The process of making statistics is one of gathering items under a head, and only according to a definition may the items be gathered. Only by the definition have they any relevance. It is the formulating of the definition, not the counting after that, which is the work of studying style.
>
> When a critic is conscious of quality x in a writing, no accumulation of statistics will increase his consciousness of it. But if he simply announces that the writing *has* x, he may be challenged. Statistics . . . are not proof, but something more like persuasion, for logically the whole matter rests on the definition with which he began, and statistical details are taken, no less than a blanket statement, on faith.[7]

I think a difficulty of J. J. Lynch's recent article[8] on the tonality of lyric poetry stems directly from a consideration of statistics *in vacuo* without any real definition to give them relevance. Mr. Lynch's conclusion is that the "key word" *silent* in Keats' "On First Looking into Chapman's Homer" is somehow phonetically confirmed because it is composed of the most frequent consonant phonemes in the poem, namely *s, l, n, t.* But his very citation of Dewey's frequency figures for English as a whole would seem to deprive his assertions of any real value. These consonants will show the greatest frequency in *any* extended text, regardless of what has preceded, and there is bound to be some important word in a text which uses a combination of them.

I don't mean to suggest that statistics are wholly to be despised. But their use is paradoxical: We count features only to demonstrate that they are distinctive enough to be noticed *without* recourse to statistics; the count is significant only insofar as it corresponds to a preformed impression in the sensitive reader's mind. Now the *effect* of these features is too subtle for actual meaning equivalence; perhaps it is one of *saliency* (to use the remarkable word of Kenneth Burke), "the same design serving to make dismalness more dismal or gladness glad-

[5] "The Poet as Woman," *Southern Review*, II (1937), 793 ff. For an uninformed and uninformative rejoinder see C. R. Woodring, "Onomatopoeia and Other Sounds in Poetry," *College English*, XV (1953), 206-210.

[6] *Relativ[e] Frequency of English Speech Sounds* (Cambridge, 1923).

[7] *The Prose Style of Samuel Johnson* (New Haven, 1941).

[8] "The Tonality of Lyric Poetry," *Word*, IX (1953), 211-224.

der."[9] Thus, for example, the alliteration of *m* may occur either in a somber phrase like *murky mildewed monument* or a happy one like *merry mincing madcap.* (I do not attest to the beauty of these homemade phrases; they are only crude examples.) The effect of *m*, however, is *not* qualitative: we could not say that bilabial nasals are either morose or mirthful in and of themselves (for the very reason that they can occur in both kinds of phrases). Yet the juxtaposition *is* a linguistic fact and an item of the poet's control. The repetition of *m* intensifies the lexical content of the phrase because the laws of English phonemic probability are normally disinclined to repeat *m* thrice within so short a span. As Burke says, formal saliency—which, incidentally, may be metrical as well as segmental—is a "kind of subtler italics, a mechanism for placing emphasis wherever one chooses."[10]

Another sort of aesthetic effect derives not so much from an unusual frequency as from an unusual patterning of segmental phonemes; that is, from the point of view of transitional rather than overall probabilities. The only study of this kind of thing I know is to be found in W. J. Bate's study of Keats' style.[11] Mr. Bate has the notion that Keats' development was consciously toward "intensity and restraint." The restraint develops mostly from an increasingly close conformity to conventional meters, and as such is not a major concern here. The effect of intensity, however, is precisely relevant; Mr. Bate thinks it is achieved by, among other things, a favoring of short, consonantly dense words. That is, he equates the effect "restraint" partly with the apparent phonemic fact, for example, that extensive consonant clustering tends to slow speech down because of the difficulty of rapidly moving from one point of articulation to another. (This is true at least in American English.) A good instance would be a phrase like "the full ripen'd grain," where one is confronted by the sequence [**p n d g r**], a cluster whose transitional probability, I assume, is rather low. I am not prepared to go all the way with Mr. Bate, but I think his basic procedure is sounder than Mr. Lynch's: that is, he starts out with an aesthetic impression —let us say that Keats' later poetry increases in density (although he may not quite know what "density" is at first). But at least he has some kind of working impression, and his statistics are going to be his tool, not his master.

The style effect of dense consonant clustering now has an interesting theoretical base in the principle developed by Sol Saporta.[12] Mr. Saporta demonstrates that low frequencies are expected for consonant clusters which are either extremely similar or extremely dissimilar, high frequencies for clusters which show neither extreme. Unfortunately, Mr. Saporta's article is limited to double clusters—for example, *mps* is considered twice, as *mp* and *ps*—so we have no real knowledge of the relevance of longer clusters (although, of course, Dewey gives statistics for them too).

Still, it seems worth while to make the extension; for example, we might count for the average "density" at word boundaries comparing, let us say, one of Keats' "heavy" odes and one of his let-

[9] See "Lexicon Rhetoricae" in *Counter-statement* (New York, 1931). Another function of such devices, to quote a neologism by my colleague Morse Peckham, is as a "neo-sign" or unique sign that the poet wants to be considered as a poet, that is, by doing things that a poet is expected to do. All style features are neo-signs of this order.

[10] *Loc. cit.*

[11] *The Stylistic Development of Keats* (New York, 1945).

[12] "Frequency of Consonant Clusters," *Language*, XXXI (1955), 25-31.

ters written at the same time. Let us consider just the first stanza of "Ode on a Grecian Urn." We find a four-consonant cluster [**š t b r**] ("unravished bride of quietness"), and one with five consonants [**n s ṇ s l**] counting "and" as syllabic *n* ("Foster child of silence and slow time"). And if syllabic *n* is not acceptable, we still have [**n s t ð**] immediately after the cluster [**l v ṇ h**] ("Sylvan historian who canst thus"); and shortly thereafter occurs [**n ǰ d l**], followed almost immediately by [**ǰ ṇ d**] ("leaf-fring'd legend"), where the geminate *f* helps slow things down too. Some others are [**d ṇ z l**] in "maidens loth" and the double-header [**t s t r**] and [**g l t**] in "what struggle to escape." Best of all is the five-member word *timbrels* [**m b r l z**]. Surely these heavy clots of consonants all in one stanza are not matters of accident. If we accept Mr. Saporta's thesis that the relative frequency of consonant clustering will indicate a language's systematic attempt to consider the effort of both speaker and listener by achieving some "mean of exertion," Keats' toying with the transitional probabilities—if I can be so irreverent as to put it that way—is a stylistic item of the kind for which we are searching. We have here a conscious attempt by the poet to make articulation more difficult for us, and for a definite aesthetic reason.

These then are some possible applications of segmental phonology to poetics. Even though pursuing sound-symbolism may be a fruitless occupation, phonemics seems useful for indicating style characters, provided sounds are considered quantitatively or configurationally, but in either case, with discretion. I do not see, however, that anything about segmental phonemics—the study of individual sounds—*except* relative frequencies and transitional probabilities will be of much use. That is to say, except as a problem in *method*, the phonemic principle does not appear particularly relevant to poetics.

The literary implications of *supra*-segmental phonemics—the system of stress and intonation features in language—are much more exciting and will undoubtedly receive the lion's share of attention in the future, although the results of present applications are humble enough. There can be no question that the subject is absolutely germane to prosody.[13] The metrical problem, in its simplest form, is this: English meter, abstractly conceived and for whatever historical cause, consists of a two-valued pattern of alternating stresses. Unlike French meter, it has little inclination to count syllables, and unlike classical meters, length of syllable is irrelevant. Now the terror—and the joy—of English verse is the way in which a four-dimensional system (for most of us will agree that there are four levels of phonemic stress in English) is squeezed into the traditional and abstract forms of English meter, with the inevitable adjustments or tensions and the subsequent complexity of even the most "regular" verse.

Beyond stress, one must account for the role of pitch and juncture in any reading of a poem, although I think it will become increasingly necessary to distinguish between prosodic and rhetorical implications. Finally, there is a various group of sound features—*vocalizations* and *voice qualifiers*, to use Henry Lee Smith's terms—which must be considered at some "meta-" level of analysis, features like tremolo, drawl, and overloudness. Here again one must decide—as I am not prepared to do at this

[13] Seymour Chatman, "Robert Frost's 'Mowing': An Inquiry into Prosodic Structure," and "Mr. Stein on Donne," in *Kenyon Review*, XVIII (1956), 421-438 and 443-450.

moment—upon their *exact* relevance to prosody as such.[14]

Although I dislike other uses of the musical analogy in metrics, I think *one* may be useful to us: The written poem, like the musical composition, is open to a variety of performances, signaling a variety of meanings; these performances are of varying relevance; suprasegmental features usually reflect the aesthetic and semantic judgments of the interpreter, and some of the richness which has been attributed to poetry derives from what we might call its "flexibility of actualization." I think, too, that we can successfully dismiss the conventional explanation of metrical variation as a narrowly prescribed group of simple adjustments when we consider all such variations as results of the pressure of the spoken language on the abstract metrical pattern. As I have been careful to suggest, this is not a revolutionary view; it has long been implied in the work of conventional metrists. It simply recognizes that verse is metered language; that is to say, normal English speech with an additional overlaying—or should I say coexisting?—pattern.

I have elsewhere suggested a method of notation based largely on the Trager-Smith analysis of English suprasegmental phonemics[15] which I feel gives a fuller description of the enormous complexities of verse performances. This notation shows graphically, insofar as it is accurate, the degree of tension or adjustment which a reader has made in a line, and it gives us a visible way of indicating performances.

But again the linguist must not overbid his hand. His role is primarily descriptive, not evaluative. He must be prepared to admit that much of what he finds may be insignificant to the critic, even if it does seem to him a more exact way of doing things. He ought not to claim the sun and the moon when he can only produce a nondescript asteroid. Whether, for example, someone actualizes a metrical point as a secondary or tertiary stress usually will have no effect on the overall meaning complex of the poem.

Still there are occasions when the linguist's ears may catch a significant item, one which tells us something about what happens between the printed page and the interpreter's lips. Here are some minor instances:

1) In *Hamlet* (III, ii, 60-1), Claudius at his prayers reflects on how easy it is to deceive on earth and how difficult in heaven's piercing light:

> . . . but 'tis not so above;
> There is no shuffling.

Contrast these interpretations: ²*There is no* ³*shúffling* and ³*Thére*² | ²*is no* ³*shúffling*¹#. In the first interpretation, a tertiary stress is used on *is* to fill the metrical point (that is, the "iamb" is observed), turning *there* into a mere expletive: "No shuffling exists." In the second interpretation, *there* is "promoted," a stress shift occurs, and *there* is correctly interpreted as a spatial adverb: "No shuffling can be found in that place."

[14] See George L. Trager and H. L. Smith, Jr., *An Outline of English Structure* (Norman, 1951), pp. 81 ff; G. L. Trager, *The Field of Linguistics* (Norman, 1950); and an unpublished paper by Smith entitled "The Communication Situation."

[15] See note 13, above. The Trager-Smith system uses the following marks: for stress /ˊ/ "primary" (heaviest stress), /ˆ/ "secondary," /ˋ/ "tertiary," and nothing for "weak" stress; for intonation levels the numerals 1 through 4 (4 is highest); for juncture (the interruption of normal transitions between phrases), # "double-cross" (falling and fading voice), || "double-bar" (rising voice), and | "single-bar" (sustentional of the preceding). (I leave "open" and "internal grammatical" junctures unmarked.)

2) In "Twickenham Garden" Donne writes:

Hither with crystal vials, lovers come
And take my tears, which are love's wine,
And try your mistress' tears at home. . . .

In many editions, there is no comma after *lovers*. My first reading was ²*Hither with crŷstal* ³*vials*² | ³*lóvers côme*² | ²*And tâke mỳ* ³*téars*¹#. But I'm sure that's wrong, particularly in view of *And try your mistress' tears at home. . . .* Surely, by the context, this is an invitation; the verb is imperative, not declarative, and *lovers* a vocative, not a subject; that is, both *lov-* and *come* take primaries and are separated by single-bar, or even stronger, double-bar:

²Hither with crŷstal³ vials² | ²lóvers || ³cóme¹#
²And tâke my ³téars¹#

("Please come, lovers, with crystal vials," rather than "Lovers are coming with crystal vials.") This example clearly demonstrates the incapacity of conventional metrics to show significant meaning contrasts. The conventional marking would be simply to put stress marks over *lov-* and *come,* and to leave it at that—but leaving it at that leaves it totally ambiguous. Naturally both syllables are stressed. The question is to what degree?

3) Spenser is full of nasty little problems of this kind. In the *Faerie Queen* (I, ii, 13, 112) Duessa is described:

And like a Persian mitre on her hed
Shee wore, with crowns and owches garnished

One must resist the temptation to read *And like a Pêrsian mitre.* The obvious meaning, "Like a Persian, she wore a mitre on her head," requires something more like the following:

And like a ³Pérsian¹# ³mítre¹ | ¹on her³héd
²Shee wôre. . . .

4) Sometimes stress and juncture provide the only way in which one can distinguish between parts of speech capable of class-cleavage (a frequent source of anxiety for elementary readers); for example, adverb and preposition may be confused in the tricky pre-tonic position —e.g., the word *above* in Shelley's "The Cloud" (line 70):

The sphere-fire above its soft colors wove.

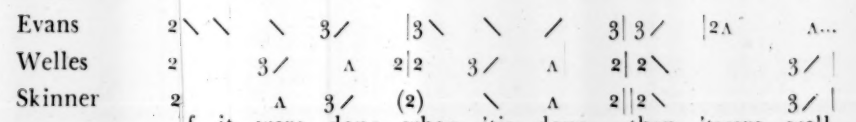
Is *above* a preposition ("The sphere-fire wove above its soft colors") or an adverb ("The sphere-fire, above, wove its soft colors")? The context obviously requires the adverbial interpretation; so we must read something like: *The* ²*sphêre-fire a*³*bóve* || ²*its sòft* ³*cólors*² | ²*wóve*¹#. (It would probably be a mistake to read *The* ³*sphére-*²*fire* | ²*abòve its sôft* ³*cólors* | ²*wóve*¹#.)

What I have shown above is perfectly apparent to readers who understand poetry, and it tells us nothing new and wonderful about the poems. My purpose is simply to show that linguists have developed a graphic system which can help us talk about such things in a clearer and more consistent way than before.

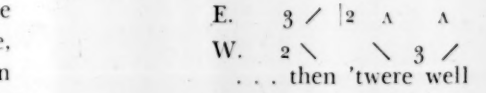
Let me offer as a final demonstration a longer and more complex instance. The passage is twelve lines of Macbeth's first soliloquy (I, vii, 1-12). The readers are Otis Skinner, Orson Welles, and Maurice Evans.[16] My purpose here is to point up the varieties of performances and the extent to which analysis can describe them.

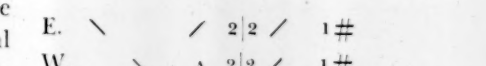
The first line offers some interesting contrasts. I mark the readings as follows:

[16] As recorded on the following records: RCA Victor 9878, Columbia MM792, RCA Victor M878-3.

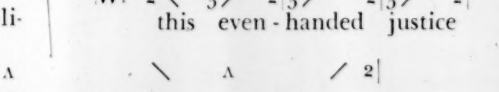


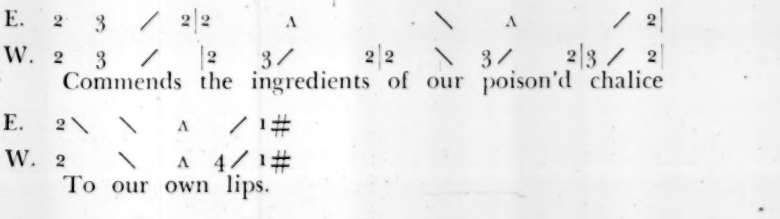

Conventional metrics would describe *If it were done* as a pyrrhic-spondaic substitution; but since (to my ears) all three readers treat it as one phonemic phrase, only one of the metrical stress points can be filled by a primary; the other must be filled by a secondary stress. The usual reading puts primary on *done: If it wére dóne | when 'tis dóne.* But Welles puts primaries on *were* and *'tis* instead; that is, the auxiliaries, rather than the head verbs receive contrastive stress: *If it wére dône | when 'tis dône.* He does this, presumably, to make the auxiliaries "sali-




There is a similar set of configurations in lines 10-12:




ent." A critic might say that by emphasizing the grammatic-' over the lexical elements one highlights the time or aspect, rather than the genus of an action —that Welles' Macbeth is concerned about the end, not the nature of the deed. I remember the reverse situation in Olivier's movie reading of the first line of Hamlet's soliloquy: *To bé | or nôt to bé,* rather than *To bé | or nót to bè.*

Another matter which is more purely rhetorical: The difference between Evans' orotund and Welles' less formal, more conversational readings has a describable phonemic base, even when we neglect the undoubtedly vital meta-linguistic features. In lines one and two Evans has a long gradual descent to double-cross juncture that is not at all like Welles' interpretation.

Another contrast: Evans' performance seems measured in these lines, Welles' hurried in comparison. What is the basis of this impression? Is it merely tempo? I think not. Welles' interpretation is not only faster but is also more chopped up—it contains numerous and severely marked major junctures; while Evans' reading is sedate by comparison because relatively level and uninterrupted. Evans' Macbeth leisurely weighs alternatives; Welles' Macbeth is having an anxiety attack.

A final detail of interest occurs in line six. Skinner makes a curious mistake in interpreting the phrase *but here.* He starts out badly by underplaying *here* in line five, reading

3 ʌ \ /ʌ 2|2 3/ ʌ \ 2#
Might be the be-all and the end-all here,

instead of

3/ ʌ 2 3/ 1#
Might be the be-all and end-all here,

or the like. Then, by not using a major juncture after *here* in the next line—that is, by ignoring the comma—he makes *but* into a conjunction:

1 2ʌ ʌ ʌ ʌ / 2|
But here, upon this bank and shoal of time.

But the context obviously requires us to take *but* as an adverb, in the sense of "just" or "only"; as such, *but* must carry a heavier stress, along with a strict observance of the comma with single-bar or even double-cross. Welles reads it

2 ʌ 3 / 1#1 \ 3/ 2|2 3/ 2|2 3/ 1#
But here, upon this bank and shoal of time.

These then are a few considerations which a system of suprasegmental notation enables us to handle. I don't know how much more can be done with these tools in literary or rhetorical analysis, but cautiously used, they would seem to have some value for teachers of literary interpretation and analysis, particularly where it becomes necessary and useful to focus on minute particulars. Certainly the application of this system to the problems of teaching interpretative reading is more immediately conceivable than that of purely segmental notations.

* * *

# SOURCES AND INFLUENCE OF SOAREZ' *DE ARTE RHETORICA*

Lawrence J. Flynn, S.J.

## I

THE reprinting of a compendium of classical rhetoric more than 207 times, from 1562 until the late eighteenth century, in various cities across the map of Europe, manifestly raises certain questions concerning sources and influences. Such a book is Soarez' *De Arte Rhetorica*,[1] used upwards of 200 years in hundreds of Jesuit schools which trained hundreds of thousands of boys.

## II

The sources of any compendium of classical rhetoric may conceivably include (1) the ancient classical doctrine in unabridged form and (2) other compendiums of ancient rhetoric upon which a compiler like Soarez could depend. Experience as a teacher of classical rhetoric had convinced Soarez that the classics were not designedly written for beginners. Still, so effective were the classics as a tool for teaching rhetoric that he meant to reduce the chief rules and pertinent illustrations to a diet that youthful students could digest and assimilate. He might have resorted to other digests, to an indirect, secondhand borrowing. Instead, he went directly to original sources which he adapted. Certain pages resemble a patchquilt pattern, constructed from the exact words of Quintilian, Cicero, and the poets. Sometimes he transplanted verbatim an entire paragraph or even a page from the classics. Clearly, then, he followed his plan of presenting the exact words of Cicero and Quintilian,[2] and he appears to have been scarcely influenced by other compendiums. There are no clear indications that he borrowed from any of them.

With reference to the table of classical sources listed below, the reader should realize that Soarez carefully indicated sources by marginal notes or by direct reference within the text of his book. Sometimes he or his printer failed to indicate a source, but the omission is not customary. Although he does not refer to Aristotle so often as to Cicero and Quintilian, his treatment of materials and the general form of his book resemble an "Aristotelian" presentation of rhetoric; that is to say, the discourse has a terse, pointed, expository quality, such as Aristotle used in formulating concise definitions and brief rules, and a style that is simple, direct, and without embellishment. Consequently, the fact that he makes comparatively few references to Aristotle should not minimize the latter's influence.

My research has not discovered any previous or contemporary digests which noticeably influenced Soarez. I studied nine earlier sixteenth-century treatises

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[1] Cited as *Rhetorica.*

[2] *Rhetorica,* preface to the reader, cited as "Intro. I."

TABLE I
SOAREZ' REFERENCES TO CLASSICAL SOURCES

| Author | Source Work | Soarez I | Soarez II | Soarez III | Totals |
|---|---|---|---|---|---|
| Aristotle | *Analytica Posterior* | 0 | 2 | 0 | 2 |
| Aristotle | *Analytica Prior* | 1 | 1 | 0 | 2 |
| Aristotle | *Metaphysica* | 1 | 1 | 0 | 2 |
| Aristotle | *Physica* | 2 | 0 | 0 | 2 |
| Aristotle | *Rhetorica ad Alexandrum* | 0 | 1 | 1 | 2 |
| Aristotle | *Rhetorica* | 8 | 6 | 8 | 22 |
| Aristotle | *Topica* | 3 | 2 | 0 | 5 |
| | | | Total—Aristotle | | 37 |
| Cicero | *Brutus* | 2 | 0 | 3 | 5 |
| Cicero | *De Inventione* | 7 | 16 | 1 | 24 |
| Cicero | *De Oratore* | 38 | 8 | 39 | 85 |
| Cicero | *Orator* | 6 | 0 | 27 | 33 |
| Cicero | *Partitiones Oratoriae* | 21 | 17 | 0 | 38 |
| Cicero | *Topica* | 19 | 0 | 2 | 21 |
| Cicero | *Ad Herennium* | 2 | 7 | 30 | 39 |
| | | | | | 245 |
| Cicero | *Academica* | 0 | 3 | 0 | 3 |
| Cicero | *De Divinatione* | 0 | 0 | 1 | 1 |
| Cicero | *De Finibus* | 1 | 0 | 0 | 1 |
| Cicero | *De Haruspicum Responsis* | 0 | 0 | 1 | 1 |
| Cicero | *De Natura Deorum* | 1 | 0 | 0 | 1 |
| Cicero | *De Officiis* | 5 | 1 | 0 | 6 |
| Cicero | *Divinatio in Caecilium* | 0 | 1 | 0 | 1 |
| Cicero | *Epistolae ad Atticum* | 0 | 0 | 1 | 1 |
| | | | | | 15 |
| Cicero | Speeches | 39 | 14 | 97 | 150 |
| | | | Total—Cicero | | 410 |
| Quintilian | *Institutiones Oratoriae* | 25 | 34 | 60 | 119 |
| | | | Total—Quintilian | | 119 |
| Aquila | (orator) | 0 | 0 | 1 | 1 |
| Gellius | *Noctes Atticae* | 0 | 1 | 0 | 1 |
| Horace | *Ars Poetica, Epistolae Libri Carminum* | 1 | 1 | 2 | 4 |
| Juvenal | *Satirae* | 1 | 0 | 0 | 1 |
| Livy | *Ab Urbe Condita* | 3 | 0 | 3 | 6 |
| Lucan | *De Bello Civili* | 3 | 0 | 0 | 3 |
| Ovid | *Ars Amatoria, Fasti, Halieuticon, Metamorphoses, Tristia* | 4 | 1 | 0 | 5 |
| Persius | *Satirae* | 0 | 1 | 0 | 1 |
| Rufinianus | (orator) | 0 | 0 | 1 | 1 |
| Sallust | *Bellum Catilinae, Bellum Jugurthinum* | 0 | 1 | 0 | 1 |
| Terence | *Heautontimoroumenos* | 1 | 0 | 0 | 1 |
| Virgil | *Aeneid, Eclogae, Georgica* | 11 | 0 | 46 | 57 |
| Xenophon | *Memorabilia* | 0 | 0 | 1 | 1 |

of significance, some of which Soarez must have known, but none of which appears to have had any apparent effect upon the *Rhetorica*.[3] There is no evidence that he was influenced by any school, author, or treatise, except the

[3] Philip Melanchthon, *Elementorum Rhetorices* (Wittenburg, 1519); Joannes Caesarius, *Rhetorica* (Paris, 1538); Joannes Susenbrotus, *Epitome Troporum ac Schematum* (Tigure, 1540); Camillus Guilius, *Duo trattati* (Venice, 1544); Joachim Camerarius, *Elementa Rhetoricae* (Basle, 1545); Juan Luis Vives, *De Ratione Dicendi* (Louvain, 1553); Pierre de Courcelles, *La rhétorique* (Paris, 1557); Jacobus Brocardus, *Partitiones Oratoriæ* (Venice, 1558); Bartholomeo Cavalcanti, *La retorica* (Ferrara, 1558).

classics.[4] I discovered only one witness to the influence of a Renaissance rhetoric upon Soarez. But this man's testimony, as the following analysis shows, is unreliable.

A certain Venetian nobleman, George Majansius, edited and annotated in 1774 the *Artis Rhetoricae compendiosa Coaptatio,* written in 1515 by Nebrissensis, a professor of rhetoric in the Gymnasium at Complutum, Spain.[5] Majansius states that Soarez imitated Nebrissensis in choosing the title *De Arte Rhetorica;* that he did not wish to depart from the doctrines of so great a teacher as Nebrissensis, or from the method of presentation so agreeable to the Spaniards; that having been instructed by former pupils of Nebrissensis and his followers, Soarez began to introduce his own rhetoric into Spanish schools; that all similarity between the rhetorics disappears, once the reader passes beyond the title page.[6]

This testimony of Majansius has little value. There are literally scores of Renaissance Latin rhetorics called *De Arte Rhetorica.* True, the full titles are substantially the same, and Majansius is correct in admitting that the similarity ends with the titles.[7] Next, Soarez may possibly have been instructed by former pupils of Nebrissensis; still, no evidence of an influence appears in the sources.[8] The statement that Soarez did not wish to depart from Nebrissensis' doctrine and presentation assumes that Soarez was directly influenced by his predecessor. A comparison of the books refutes this assumption. Besides, the descriptions of both books in which Nebrissensis' work is said to surpass Soarez', distort the facts. The rhetoric of Nebrissensis is called "perfectly complete, full of excellent learning, very short, written in Ciceronian diction, and such that there can be nothing more refined or more brilliant than Nebrissensis' book, which ceased to be printed after his students had vanished."[9] On the other hand, Soarez' rhetoric is "popular, not without taste, inferior in its teaching, artificial, less industrious, more attractive to students since it omits the more difficult elements of rhetoric, and frequently reprinted as the Jesuits grew in strength."[10]

Inaccuracies in these descriptions are

[4] I have found no convincing external evidence; internal evidence indicates Soarez' dissatisfaction with the classics as *primers* and his express purpose of making an adaptation, which in the case of Cicero and Quintilian involved supplying their very words. See "Intro. I."

[5] Aelius Antonius Nebrissensis, known also as Nebrija (1444-1532), was a professor of eloquence in the universities of Salamanca, Alcala, and Seville. He was one of the first Spanish humanists of the fifteenth and sixteenth centuries, was famous for a Latin grammar, and even attempted to reform the prevailing method of teaching Latin and Greek. Included in a long list of his printed works is the *Artis Rhetoricae compendiosa Coaptatio* (Madrid, 1529). Cited as *Artis Rhetoricae.* See *Enciclopedia Universal Illustrada Europeo-Americana* (Barcelona, 1905-1933), Vol. XXXVII, *s.v.*, "Nebrija"; also, Joseph Thomas, *Universal Pronouncing Dictionary of Biography and Mythology* (Philadelphia, 1870), *s.v.*, "Nebrissensis."

A search for information concerning George Majansius in the books mentioned above, and in other encyclopedias, failed to disclose information. His book is entitled *Organum Rhetoricum et Ornatorium concinnatum ex Arte Rhetorica* (Valencia, 1774). Cited as *Organum Rhetoricum.*

[6] *Organum Rhetoricum,* pars. 14, 17.

[7] Nebrissensis' book is entitled *Artis Rhetoricae compendiosa Coaptatio ex Aristotele, Cicerone, Quintiliano Antonio Nebrissensi concinnatore;* Soarez' reads, *De Arte Rhetorica Libri tres ex Aristotele, Cicerone, et Quintiliano praecipue deprompti.* In English these titles are respectively: *Brief Harmony of Aristotle, Cicero, and Quintilian by the Author Antonius Nebrissensis;* and, *Three Books on the Art of Rhetoric Taken Especially from Aristotle, Cicero, and Quintilian.* My translation.

[8] Best source for Soarez is a series embracing original documents concerning the beginning of the Society, edited by Spanish Jesuits and consisting of more than seventy volumes of correspondence, decrees, and memoranda concerning the Jesuits and their work. See series, *Monumenta Historica Societatis Iesu nunc primum edita a Patribus eiusdem Societatis* (Madrid, 1894- ). Cited as *MHSJ.*

[9] Majansius, *Organum Rhetoricum,* "Intro.," par. 23.

[10] *Ibid.*

evident when the books are placed side by side. Thumbing through eighty pages of the earlier treatise which totals twenty-nine chapters—short ones, too—discloses the brevity of the book, as Majansius declared. Admittedly, the diction is Ciceronian. The statement, however, that this *opusculum* is "perfectly complete, full of excellent learning . . . such that there can be nothing more refined or more brilliant than Nebrissensis' book" is sheer exaggeration.

Possibly the *Artis Rhetoricae* of Nebrissensis was a useful digest in Ciceronian style. But omission of so much essential classical doctrine, the inadequate treatment of *dispositio* in one short chapter, of style in two, of memory in one—all within the restricted space of eighty pages—indicate a measure of superficiality not attributable to Soarez. Perhaps the incompleteness of Nebrissensis' treatise was an incentive for Soarez to improve upon it. At any rate, the former's *Artis Rhetoricae* omits many essentials of classical rhetoric.

Moreover, Majansius' edition of Nebrissensis' book contains inaccurate observations about Soarez. If Majansius had actually read the *Rhetorica*, he should have known that Soarez' doctrine, which he called "inferior in its teaching," is solidly classical. Why he judged it "less industrious" than Nebrissensis' is not clear. For one who reads Soarez is impressed by numerous classical rules, definitions, and examples that flood his 139 tightly condensed chapters, and raise the number of pages beyond 180—adequate proof, it seems, of an industry and thoroughness surpassing what is found by comparison in the other treatise.

For these reasons, Majansius' remarks, which at first appear to establish Nebrissensis' rhetoric as a definite Renaissance influence upon Soarez, lose plausability. Consequently, I believe that the only definite sources upon which Soarez relied are the classics that he cites with accuracy and frequency.

## III

It is more difficult to trace Soarez' influence than that of rhetoricians like Ramus, Campbell, or Whately. These men were innovators who attempted to open new paths for rhetorical theory. Hence, their influence can be gauged by the effect of their own original ideas and methods upon subsequent rhetoricians. Since Soarez aimed to transmit faithfully the rhetoric of the classics, it is difficult to distinguish between influence exerted by the classics themselves and by Soarez' presentation of them in his compendium.

To a notable degree, his success and influence derived from his skill in adapting classical rhetoric to his pupils. As a handbook for boys who had recently learned Latin grammar, the *Rhetorica* offered rules, definitions, and examples excerpted from the ancients. Often he borrowed verbatim without tampering with his sources; more often, he excised what was unessential. But if a passage is read against the background of his source, dependence upon the source and the nature of his compendium are apparent. Such adaptation signalizes a judicious selection of original classical expressions and terms, not a mere substitution of words that would announce the work of a compiler writing down to his students' level. Soarez' method of condensation, which managed to streamline and, at the same time, to avoid the inherent danger of abbreviation and misrepresentation, is an important factor in the success of his book.

*Reprinting and Circulation of the* Rhetorica. In 1562, Soarez' book was printed at Coimbra, Portugal, under the title

*De Arte Rhetorica*.[11] This was exclusively his own work, the printed notes of a teacher of rhetoric who had received a master's degree from King John III of Portugal, January 2, 1560, in recognition of his pre-eminence in rhetoric. There seems to have been no other reproduction of his book until 1565 when a revision, made at Rome by another Jesuit, Perpinian, was printed at Venice with the same title but without reference to Perpinian.[12]

After 1565, a mushrooming of editions occurred throughout Europe and continued until 1735. For 170 years, both the original and the revision were printed many times. The number may never be known, for most of the books are in Europe and references to them appear in the files of almost any European library.[13] According to the latest figures which I have compiled, the original and the revised editions number 134 printings in forty-five different European cities, covering a period of 175 years.

Despite this impressive record of printings, attempts at modification were made without consulting the author. Certain self-appointed editors condensed Soarez' digest into further digests. On the other hand, one edition that struck out in the opposite direction actually expanded the materials into a fuller treatment of rhetorical precepts, enlarged by ecclesiastical illustrations. But Soarez' name found a place on the title page of almost all printings.

A tendency toward condensation began when the first *Compendium* appeared in Paris, 1574, only twelve years after the original came forth at Coimbra. Other modifications entitled *Summa Artis Rhetoricae*, *Rhetoricae Explanatio*, *Rationarium Rhetoricae*, *Praeceptiones Rhetoricae*, and the *Tabulae* introduced readers to condensations of the *Rhetorica*. A *Summa* which I examined proved to be a question-answer book constructed from Soarez' doctrine. Printings of the *Compendium* followed the question-answer pattern of the *Summa*. The *Tabulae* consisted of bare rules and definitions drawn from Soarez, without transitions and explanatory passages.[14] The other titles mentioned above appeared on various kinds of summaries or digests. So far as I know, all modifications of Soarez, excluding the *Tabulae*, total thirty-one printings from nineteen cities, spread over a period of 260 years; the *Tabulae* underwent twenty-seven printings from thirteen cities, extending over 209 years.

An expanded form of the book occurred as the *Manuale Rhetorum*, with a subtitle *Methodus secundum Soarezium*, the work (1688) of Jesuits Worpitz and Wagner. This *Manuale* is characterized by explanations of definitions, by copious examples, and by the use of terms, examples, and excerpts taken

[11] There has been a discrepancy in the date of the first printing. Carl Sommervogel, S.J., standard bibliographer of Jesuit writings, gives the date as "vers 1560." See *Bibliothèque de la Compagnie de Jésus* (Paris, 1890-1900), VII, col. 1331. But from correspondence in the *MHSJ* it can be established as 1562. See Letter of Nadal to Vaz, Feb. 1, 1562, found in Jerome Nadal, *Epistolae* (Madrid, 1898), I, 630; also, Francisco Rodrigues, S.J., *História da Companhia de Jesus na Assistência de Portugal* (Pôrto, 1931), Tome II, vol. II, 47-48.

[12] For details concerning Peter John Perpinian, S.J. and his work of revision, see Lawrence J. Flynn, S.J., "The *De Arte Rhetorica* of Cyprian Soarez, S.J.," *QJS* (Dec. 1956).

[13] The following copies are in the United States: *Rhetorica*, 1570 (Illinois), 1573 (Yale), 1591 (Pennsylvania), 1629 (Loyola, Chicago); *Summa*, 1671 (Harvard); *Manuale*, 1711 (West Baden Col., West Baden, Ind.). *Summa* and *Manuale*, modified editions of the *Rhetorica*, will be explained in subsequent paragraphs.

[14] A few modified editions printed with the title *Tabulae* have an alternate caption, *Compendium;* conversely, some *Compendium*'s are also called *Tabulae*. I think I do justice to the compilers by classifying such editions with respect to whether the first word of the title is *Tabulae* or *Compendium*. Thus, there is one division for *Tabulae*, another for *Compendiums*. Perhaps somewhat arbitrarily other modifications of the *Rhetorica* are listed under the *Compendium*.

from sacred eloquence. A *Manuale* (1711) examined proved to be more than twice the size of Soarez' original or Perpinian's revision. This was reprinted ten times in three cities, for a period of fifty-one years, according to my records.

For 274 years, from 1562 to 1836, the *Rhetorica, Compendium, Tabulae,* and *Manuale* continued to be printed. In 1900 when Sommervogel revised de-Backer's bibliography of Jesuit writings, the various forms under which the *Rhetorica* had appeared occupied seven-and-one-half lengthy columns that fill almost four octavo pages. Without making a thorough search for printings, I have discovered many items not listed by deBacker or Sommervogel. These have been included in the figures given above, so that the total represents the most accurate information thus far accumulated.

A rhetoric, the 274-year history of which includes more than 200 printings in scores of European cities, had an influence in the educational institutions that adopted it; namely, the Jesuit schools.

*Jesuit Schools Using the* Rhetorica, *and* Ratio *Recognition of the Book.* Although there was no school of Soarezian rhetoric as such, the rhetoric of Soarez was studied in hundreds of schools. It is impossible to determine how many Jesuit schools taught the *Rhetorica,* prior to the 1599 *Ratio,* or program of Jesuit studies, which ordered its use in all Jesuit schools. Nevertheless, the 1586 *Ratio,* though lacking full power of enforcement, affected 162 schools, each of which had an average enrollment of about 1000 pupils.[15] When the definitive 1599 *Ratio* specified the *Rhetorica* for use in the humanities, the number of schools had increased to about 245. In 1599, Jesuits numbered 10,000, the majority being experienced teachers and young men preparing to teach the arts and sciences. In 1626 the schools totaled 444. In 1739, 669 schools and 176 seminaries were subject to *Ratio* regulations.

Extent of Soarez' influence upon the Jesuit curriculum and the students subjected to it cannot be gauged by statements of teachers and students, for no testimony of this kind has been discovered. But explicit adoption of Soarez in the vast Jesuit network of schools, which for generations were to train learned men, suggests certain inherent qualities that must have influenced students who used the book. Each year, classical rhetoric was being introduced to thousands of pupils through Soarez' adaptation to their youthful capacities. Certainly, a primer that proved its effectiveness in so many schools and for several hundred years influenced students, though they left few testimonials concerning it.

*Influence of the* Rhetorica *upon Subsequent Jesuit Rhetorics.* Most Jesuits were familiar with Soarez' rhetoric. As boys, many of them had attended the classes in humanities and rhetoric in Jesuit schools where they had first learned rhetorical precepts from Soarez. Later, as professors they had probably taught the *Rhetorica,* even before the 1599 *Ratio's* mandatory regulation concerning its use. After 1599, teachers were expected to use it.

But if a considerable number of Jesuit authors of rhetorics were familiar with Soarez, why do they not acknowledge his influence? Why do they not refer to him, the author of the first and most popular rhetoric that Jesuit scholars have produced?

The main reason is the nature of the book. As a compendium of classical doctrine, the *Rhetorica* had only second-

[15] For statistics used in this paragraph see Louis Schmitt, S.J., *Synopsis Historiae Societatis Iesu* (Ratisbon, 1914), col. 116ff.

ary value for subsequent rhetoricians. Jesuits, following the tendency of fifteenth- and sixteenth-century humanists, endeavored to draw upon original sources, not upon compendiums of the classics. Moreover, the *Rhetorica* was adapted to the needs of young boys who, having finished their study of Latin grammar, were in a transitional stage; the plan was to let Soarez introduce them to the Latin language as literature, and thereby to prepare them for an intensive study of rhetoric. Therefore, since Soarez' rhetoric was a digest of classical theory and practice, compiled for elementary classes, it was of little value to writers interested in advanced stages of rhetorical study.

Another reason is that the book apparently satisfied the need for which it was designed. In fact, it was so effective as a primer that the definitive 1599 *Ratio* gave it permanent status in the humanities class, by mentioning the title specifically in several places.[16] If it had not been satisfactory, some Jesuit would have written a treatise to supplant it in the curriculum. Since no book did replace it, and since no Jesuit imitated its objective, contents, or form, the implication is that it fulfilled a true need satisfactorily.

Assuming, then, that Soarez' rhetoric was effectively achieving his objective, other Jesuits could direct their efforts to different aims. Beyond the elementary level of rhetorical instructions, neither the content nor form of Soarez' rhetoric was particularly useful. For rhetorical content, an author would be more likely to resort to original sources; for form, he would adapt his presentation to advanced students, not to beginners. Among the better-known Jesuit rhetoricians, most did compile treatises with a different purpose. Eight of a total of thirteen works examined leave no doubt that different objectives underlie their composition.

(1) Louis Crésol, *Vacationes Autumnales*, 1620. Detailed treatise of 706 pages, concerned with the specific elements of delivery and pronunciation.

(2) Louis Crésol, *Theatrum veterum Rhetorum Oratorum Declamatorum*, 1620. Carefully scrutinizes Greek Sophists from a rhetorical and philosophical viewpoint; complex, advanced study suited to a course in philosophy.

(3) Nicholas Caussin, *De Eloquentia sacra et humana*, 1630. Text of 1010 pages for advanced students; includes Greek and Latin excerpts of great length, and a wide selection of classical authors.

(4) René Rapin, *Réflexions sur l'usage de l'éloquence de ce temps*, 1672. Specializes in rhetorical criticism.

(5) Dominique Bouhours, *Réflexions sur l'éloquence par Antoine Arnauld*, 1700. Specifically directed toward Arnauld's teaching.

(6) Antoine Marie Bonucci, *Manuductio ad Rhetoricen*, 1703. Devoted largely to use of examples from Greek and Latin Fathers.

(7) Gabriel François LeJay, *Bibliothèque Rhetorum*, 1729. Teaches imitation of Cicero almost exclusively by quoting a sentence of Cicero's and then by constructing a corresponding imitation. 734 pages.

(8) Gabriel François LeJay, *Ars Rhetorica*, 1797. Treatise on imitation in the same form as the author's *Bibliotheca*.

Since the five other rhetorics listed below are not available in this country, I am unable to determine their precise purpose, except in the instance of DuCygne's, whose title indicates a general orientation to youthful students. Balthazar Gibert, professor at the University of Paris, declared that Arriaga's work is similar to Soarez', remarking that they "vont de pair pour ce que regarde la Rhétorique."[17]

[16] See G. M. Pachtler, S.J., *Ratio et Institutiones Scholasticae Societatis Iesu per Germaniam olim vigentes* (Berlin, 1887-1894), II, 414, 418, 390.

[17] Gibert states that Arriaga (1592-1667) extended his work farther than Soarez for these reasons: (1) Arriaga expressed in one principle what Cicero enunciated in various places throughout his works; (2) he relied upon the topics, treating them in fifteen long chapters.

(1) Joseph de Pelletier, *Palatium Reginae Eloquentiae*, 1614.

(2) Dominique de Colonia, *De Arte Rhetoricae Libri quinque*, 1704.

(3) Joseph de Jouvancy, *Candidatus Rhetoricae*, 1739.

(4) Martin DuCygne, *Explanatio Rhetorices studiosae Juventi accommodata*, 1659.

(5) Rodericus de Arriaga, *De Oratore quinque Libri*, 1639.

My conclusion is that there may probably be neither Jesuit nor non-Jesuit recognition of an influence by Soarez on other Jesuit rhetoricians. Actually, eight Jesuit rhetorics already considered embody objectives so completely different from Soarez' that there was no reason to imitate his content and form. Without further research, however, I cannot say that what is true of eight is true of scores of others.

*Influence of the* Rhetorica *outside the Jesuits.* No other educational institution adopted Soarez to such an extent as Jesuit schools. The only non-Jesuit school which I know used the book is one operated by the Jansenists at Port Royal (1635-1657), conducted by Antoine Arnauld who, as a Jansenist, was no friend of his Jesuit rivals in educational and religious affairs. Arnauld's directive for class was: "En rhétorique, le matin, Soarez et alternativement Aristotle et Quintilien, en passant des uns aux autres 1 heure."[18] What success the book met with at Port Royal, how long this school used it, and other related matters are yet to be studied.

The earliest of several rhetorics with a Soarezian influence is Thomas Vicars' *Manuductio ad Artem Rhetoricam* (London, 1621). Vicars names Soarez in the bibliography as one of eleven sources, among which are Aristotle, Quintilian, Keckerman, Dressero, Sturmius, Vossius, and others. He borrows no quotations or examples from Soarez, satisfied merely to cite references in marginal notes. Soarez alone is referred to eleven times, and in conjunction with other sources, forty-six times—almost as often as Quintilian, the most frequently cited source. The names of Keckerman and Dressero each appear forty-one times, Aristotle six, Sturmius and Vossius twice each. Marginal references to Soarez concern the following: the definition of rhetoric, the five elements of rhetoric, the three classes of speeches, the types of exordiums, their rules, and rules for narration. In England, then, in the first quarter of the seventeenth century, Vicars explicitly referred to Soarez almost as many times as to Quintilian.

Thomas Farnaby's *Index Rhetoricus* (London, 1644) includes Soarez' name among the Greek and Latin sources listed in the introduction. Seventeen times, marginal notes give specific reference to book and chapter in Soarez. The following items appear: deliberative speaking, conjectural issue, arrangement, invention and the sources of arguments, epicheirema, enthymeme, induction, example, amplification, style, word order, the period, rhythm, propriety in speech, delivery, and practice. In all these matters, Farnaby agrees with Soarez.

See Balthazar Gibert, *Jugemens des savans sur les auteurs qui ont traité de la rhétorique* (Paris, 1713-1719), II, 441. Gibert was certainly familiar with both rhetoricians, for he also wrote a critique of the *Rhetorica* (*q.v. ibid.*, pp. 397-403). Note, however, that Soarez also assembled rhetorical *loci* of Cicero's doctrine. In fact, he did a similar thing in collecting the doctrines of Aristotle and of Quintilian. Moreover, Arriaga's extended analysis of the topics may not be so much different from that of Soarez, who devoted twenty-two chapters to them, only two of which, "Contraries" and "Causes," receive more than the usual one or two pages.

Consequently, the question of Soarez' influence upon Arriaga is still unsettled. Gibert, despite his comparison between Arriaga and Soarez, perhaps no more than vaguely implies an influence.

[18] Antoine Arnauld, *Mémoirs sur le réglement des Etudes dans les lettres humaines*, in *Oeuvres* (Paris, 1780), XLI, 85ff.

John Holmes, a master in the public school at Holt, Norfolk, wrote a treatise in English which reflects less Soarezian influence than the material on his title page suggests. His *Art of Rhetoric Made Easy; or the Elements of Oratory in Two Books* (London, 1739) lists twenty "orators and rhetors" as sources: Isocrates, Aristotle, Cicero, Dionysius, Quintilian, Vossius, Ramus, Soarez, Talaeus, etc. The first marginal note on page one, concerning the dignity and usefulness of rhetoric, includes two sources, one of which is Soarez. The final reference to Soarez occurs on page seventy-five, thereby making a total of only two references in the entire ninety-six-page treatise. Yet, Holmes cites Ramus ten times and uses Cicero even more frequently.

The fact that Soarez influenced non-Jesuit rhetorics printed in England during the Elizabethan period is ironical. At this time, while the Society of Jesus was busy organizing schools everywhere in Europe, no Jesuit school could be opened in England because no Jesuit priest could walk on English soil, except at the risk of his head. Nevertheless, despite these restrictions Soarez' influence penetrated the barriers, for the rhetorics of Vicars, Farnaby, and Holmes, printed in London, acknowledge the *Rhetorica*.

Herman, who made a study of early Jesuit education,[19] believes that Rollin had Soarez in mind in 1725 when he demanded for the University of Paris a rhetoric that was short and precise, with exact definitions, a variety of rules, and the best examples from Cicero and Quintilian. Though Soarez' book answers this description, a dozen other rhetorics do as much, leaving us to wonder what tangible evidence induced Herman to connect Rollin with Soarez.

## IV

Granting that Soarez' influence upon the short-lived school of Port Royal and the three London rhetorics is minor, in Jesuit schools his influence was considerable. They formed a network of educational centers, co-ordinated in ideals, objectives, and methods. Spread across Europe as early as 1600, these schools added to the prestige of famous centers of learning such as Paris, Coimbra, and Rome; they pioneered in many localities that never before had a school. In all of them, Soarez' digest of classical rhetoric became a popular instrument of instruction. Thus, at the outset of its long history, the *Rhetorica* stood firmly for a return to classical doctrine at a time when books, teachers, and students in too many places were busy extolling the frills of stylistic rhetoric. As Charles Sears Baldwin writes, "The sixteenth century closed with the full [classical] doctrine operative in the *Ratio Studiorum* and in the rhetoric of Soarez."[20] Even into the twilight of the eighteenth century, the voice of Soarez still continued to teach classical rhetoric through the pages of his compendium.

[19] J. B. Herman, S.J., *La Pédagogie des Jésuites au XVIe siècle, ses sources, ses caractéristiques* (Louvain, 1914), p. 301.

[20] Charles Sears Baldwin, *Renaissance Literary Theory and Practice, Classicism in the Rhetoric and Poetic of Italy, France, and England, 1400-1600*, ed. Donald Lemon Clark (New York, 1939), p. 64.

# TOWARD AN ANALYSIS OF ETHICS FOR RHETORIC

Henry Nelson Wieman and Otis M. Walter

THE rhetorical skills are potent instruments which transmit much of the motive power which decides the destiny of society. An amoral analysis of how communication operates may disregard that destiny and may show more attachment to the handy but arbitrary distinctions between ethics and rhetoric than to the good of humanity. Even though rhetoric may be amoral, people should not be.

If the rhetorician, however, does not wish to be concerned with ethics, moralists *will* be concerned, and some of them who may be ignorant of rhetoric, disdainful of it, or hostile to it may undertake the task of "reform." The purpose of this paper, therefore, is to suggest a standard for the analysis of ethical problems which may become a basis for the ethics of rhetoric.

The unique nature of the human being seems to originate with two complicated and interlocking processes which generate all capacities that we call "human," which turn the biological man into a human being. They are, further, of such nature that they can enable man to transform himself so that he can achieve the highest of which mankind is capable. In these capacities, therefore, should lie the ultimate standard of ethics.

Certain peculiarly human performances such as the creation of literature, art, mathematics, and science have their roots in symbols. The function of the human brain, according to Susanne Langer, is to convert the raw data of sense experience into symbols. The brain, therefore, is not to be conceived of as merely a kind of telephone switchboard, but as a powerful transformer:

> The current of experience that passes through it undergoes a change of character, not through the agency of sense by which the perception entered, but by virtue of a primary use which is made of it [the sense experience] immediately: it is sucked into the stream of symbols which constitute the human mind.
>
> Because our brain is only a fairly good transmitter, but a tremendously powerful transformer, we do things that . . . [the] cat would reject as too impractical, if he were able to conceive of them.[1]

Langer traces the origin of dreams, ritual, magic, and speech to the process of transforming the raw data of sense experience into symbols. But the symbol itself changes the world of man into which it is introduced. Ernst Cassirer also emphasizes the power of symbols "not in the sense of mere figures which refer to some reality . . . but in the sense of *forces each of which produces and posits a world of its own.*"[2] Because the

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[1] Suzanne Langer, *Philosophy in a New Key* (New York, 1948), p. 34.

[2] Ernst Cassirer, *Language and Myth* (New York, 1946), p. 8.

brain transforms the raw data of sense experience into symbols, the human being lives in the world of these symbols which further change his world in a way unknown to animals. Thus the human being will live, fight, and even die for symbols which he believes represent supremely important realities. Writes Professor Karl R. Wallace:

> This capacity to symbolize abstractly, to combine abstract symbols into patterns, and to employ symbols in referring to past events and to the possible and probable future—symbolism in this way is, so far as we know, uniquely human. . . .
> The symbol is man's peculiar mode of ordering his experience, extending his experience, and refining his behavior. The growth and development of symbolization is almost synonymous with human growth and development; and learning, problem solving, organizing, and evaluating involve high-level symbol behavior.[3]

Clearly, then, the process of symbolism is necessary for the genesis of human personality. The long process of becoming human begins during infancy in part by the acquisition of symbols. Without symbols, of course, there can be no language. Without language much that is peculiarly human is impossible, for there can be no extensive or complicated thinking or problem-solving. Without symbols, in fact, we cannot develop into *human* beings; we can only become animals that are biologically human but psychologically no different from other animals.

Symbolism is also responsible for the continued growth of human personality. Forming concepts, discovering new concepts, and refining older ones are all impossible without symbols. When the process of growth, therefore, is interrupted by interference with the process of symbolism, as in aphasia or senescence, the possibilities for refining, ordering, and expressing experience are severely limited.

Finally, symbolism can transform man creatively and progressively. Without symbols, as we have said, there could be no mathematics, no history, no science, no philosophy or art. Nor could there be any love: that is, the recognizing and appreciating of the needs and interests of other persons and adopting them as our own. Likewise there could be no faith, in the sense of giving one's self in supreme devotion to what one believes to be the guide and goal of life. These human monuments have transformed human life, and symbols can extend this kind of transformation beyond any known limit. In this extension lie our greatest possibilities.

But symbols can be used either destructively or creatively. We seek a guiding principle enabling us to use them creatively. The search will lead us to the second peculiarly human quality, which shares with symbolism the responsibility for the origin of human personality, the nurture of personality in its growth, and finally the capacity to transform it. This quality is the *unique need of human beings for other human beings.* To be sure, animals need other animals for food, for reproduction, and even for companionship—since some die when placed in isolation. But this need of animals for each other is *not* the same as the need of the human being for other human beings, and it must not be confused with mere gregariousness.

George H. Mead makes it plain that man needs other people in order to generate and develop those uniquely human aspects known as "mind":

> Mind arises in the social process only when that process as a whole enters into, or is present in, the experience of any one of the individuals

[3] Karl Wallace, "Education and Speech Education Tomorrow," *QJS*, XXXVI (1950), 179.

involved in that process. When this occurs, the individual becomes self-conscious and has a mind.[4]

Not only is "mind" developed by association with others, but only by taking the attitude of another person toward himself does man form a concept of "self":

> The human individual experiences himself as such not directly, but only indirectly, from the particular standpoints of other individual members of the same social group, or from the generalized standpoint of the social group as a whole. . . . For he enters his own experience as a self or individual not directly or immediately, not by becoming a subject to himself, but only in so far as he first becomes an object to himself just as other individuals are objects to him, . . . and he becomes an object to himself only by taking the attitudes of other individuals toward himself.[5]

Thus it is *others* that generate our mind and self. We need others, for we need *appreciative understanding*.

Like symbolism, appreciative understanding is essential not only to the generation of human qualities but to the continued growth of the human being. It is *others* that frequently provide the motives for the individual's activity, and make possible shared knowledge and the healthful give-and-take that can be stimulating to further growth and development. Even the development of language requires other people, since we create symbols to communicate with others. We can use language to communicate only when we can mutually understand symbols. To understand symbols, we must know something of what is in the mind of the other person; otherwise we could not grasp the meaning of words or use language. Thus symbolism and appreciative understanding are inseparable, even if distinguishable, processes, and all growth as a result of language requires at least some degree of mutual understanding. Without this interchange, one cannot continue to learn from others and thus increase what one can know, appreciate, and control.

This need for other people also has possibilities of transforming man beyond his present state. On this matter Mead says:

> In the conception of universal neighborliness there is a certain group of attitudes of kindliness and helpfulness in which the response of one calls out in the other . . . the same attitude. Hence the fusion [of interests] . . . which leads to intense emotional experiences. The wider the social process in which this is involved, the greater is the exaltation, the emotional response, which results. . . . This, we feel, is the meaning of life—and one experiences an exalted religious attitude. We get into an attitude in which everyone is at one with each other in so far as all belong to the same community. As long as we can retain that attitude we have for the time being freed ourselves of that sense of control which hangs over us all because of the responsibilities we have to meet . . . but in . . . the religious situation, all seem to be lifted into the attitude of accepting everyone as belonging to the same group. One's interest is the interest of all. There is complete identification of individuals.[6]

The creative transformation of society comes about through the joint operation of symbolism and appreciative understanding. When one, by virtue of his unique individuality, creates some further symbolism, this creation is added to the culture only if that unique individuality is understood by others.

Appreciative understanding of the unique individuality of the other does *not* mean approval of all he thinks, feels, and does. One cannot, however, justly disapprove anything until after one has first achieved an understanding of it. Therefore, appreciative understanding is the necessary prior condition which must be met before disapproval is justi-

[4] George H. Mead, *Mind, Self and Society*, ed. Charles W. Morris (Chicago, 1934), p. 134.
[5] *Ibid.*, p. 138.
[6] *Ibid.*, p. 247.

fied. To be sure, we are caught every day in circumstances which require us to condemn before we achieve any high degree of understanding; but to realize this circumstance is only to realize that human life falls short of perfection. Appreciative understanding is, then, the basis on which any judgment must rest which morally approves or disapproves the conduct of a human being.

Mutual appreciative understanding ends in mutual control. Through this mutuality of concern the purposes of each may be brought to fulfillment even when they are very different. To bring these purposes to fulfillment often requires modification in the purposes and desires of all of us, but it does not require that our purposes or desires be the same. On the contrary, in mutual control, this modification is apt to be most profitable when one finds the purposes, needs, and desires of the other interesting and valuable to his own growth and development.

There are, then, two inseparable processes that are distinctively human: the process of symbolism and that of appreciative understanding. These two processes are constitutive needs of the human being. That is, these processes build the *human* mind and *human* personality, save it from disintegration, sustain it in its growth, and, finally, can transform the human being progressively beyond any known limits.

If this analysis of the unique qualities of the human being and their significance is correct, it follows that an ethical act is one that enables the organism to meet its constitutive need for symbolism and appreciative understanding; an unethical act is one that destroys, prevents, delays, or otherwise limits the possibilities of meeting these needs. The moral law derived from this ethic might be stated thus: *Always act to provide conditions most favorable for appreciative understanding between yourself and all concerned.*

There are some significant relations between this standard and rhetoric. The constitutive needs on which the criterion is based—symbolism and appreciative understanding—are necessary, in a degree, to rhetoric. Persuasion is based on the use of symbols. Furthermore, a persuasive speaker cannot apply the principles of rhetoric unless he can go at least part way toward an appreciative understanding of his audience. Audience adaptation, in fact, demands that one begin by taking the attitude of what Mead calls "the other" toward his own arguments. Speakers do not necessarily go as far toward appreciative understanding as may be necessary ethically, but they must at least start on this road. Thus the constitutive needs must be met in some degree for there to be any persuasion at all.

An especially close relation between our ethical criterion and rhetoric is suggested by the doctrine of *ethos*. *Ethos* may be defined as those aspects of the speaker himself that affect his belief-making power. In order to develop desirable *ethos*, the speaker must satisfy our two primal needs to the greatest possible extent. If, for example, he lacks skill in symbolism, he will not suggest desirable things about his intelligence. The speaker who is frustrated because he has not been appreciatively understood may find it difficult to reflect good will. The speaker, finally, who does not try to understand others or who is not interested in them for their own sake may have some difficulty suggesting that he is a man of good character. On the other hand, the speaker who has increasingly satisfied these primal needs will be able to express his true individuality

with all the charm, freshness, and force which an uninhibited individual carries.

The second relation between rhetoric and ethics appears in a mutual need of persuasion and ethics for each other. We have already pointed out that persuasion needs ethics; ethics also needs the service of persuasion. In order for the kind of interchange to occur which creates appreciative understanding as we have defined it, certain physical, biological, psychological, social, and historical conditions must be met. At the simplest physical level, air must be free of smog and radioactivity. Slums must be cleared because conditions there make less possible the kind of interchange which creates appreciative understanding. Disease likewise hinders this interchange. The list runs almost without end, but if the human being is to be developed so that he is sustained and transformed into the best that he can become, these threats must be met. Plainly, the art of persuasion is indispensable to the moral law, for without persuasion the air will not be kept pure nor the slums cleared nor programs for the abolition of disease discussed and adopted. Nor will men attempt mutual understanding without persuasion and exposition that will enable them to realize the significance of this ethical doctrine. Finally one will find that if one is to be understood appreciatively by others, the skills of rhetoric will be aids, if not indispensable tools.

The concept of constitutive needs should be significant for rhetoric, thirdly, because of its ethical significance. Rhetoric, if it is to be ethical, must create conditions favorable to expansion of symbolism and mutual understanding and control. We would define ethical rhetoric, therefore, as *the discovery of the means of symbolism which lead to the greatest mutual understanding and mutual control.* Our analysis of the significance of symbolism and mutual understanding enforces the conclusion, therefore, that *ethical rhetoric has the promise of creating those kinds of communication which can help save the human being from disintegration, nourish him in his growth toward uniquely human goals, and eventually transform him into the best that he can become.*

# RHETORICAL ECHOES OF A WILSONIAN IDEA

John F. Wilson

WHEN Edwin Alderman delivered his memorial address on Woodrow Wilson before a joint session of Congress on December 15, 1924, he characterized the former President by saying, "Woodrow Wilson was not a a master of manipulating men or of dramatizing himself, but a master and in some sense a slave to ideas and ideals."[1] The fame of Wilson, he declared ". . . depends upon an unconquerable idea, so greatly conceived and set forth that it must continue to grow and is now growing into a new and finer form, and his fame must grow with it into whatever bright renown it may attain."[2] Arthur Link and Gamaliel Bradford agree with Alderman when they state that Wilson was primarily interested in ideas and that energetic, exhaustless, intellectual labor seemed to him the most important thing in life.[3] The play of the mind and the play of the imagination saved him from pedantry, they say, adding that his intellect was not profound. What characterized him was his constant thinking and constant shaping of new patterns of ideas to practical ends. Bradford says that Wilson himself once asserted, "It is not men that interest or disturb me primarily; it is ideas. Ideas live; men die."[4]

If Wilson's own pronouncement is true, then it is most fitting to single out for examination that idea in his stream of utterance which does live and for which he is most remembered. Many of Wilson's ideas bear close scrutiny. An examination of the oratorical development of his concepts of Progressivism, self-determination, the good neighbor policy, which he originated,[5] or even of his ideas upon the subjects of woman suffrage or social reform would be rewarding. But transcending all these concepts were those centering around the subject of which he is a symbol: world peace.

It has been said that the business of the orator is to energize knowledge and to humanize truth.[6] Accepting this idea, I would like to look at Wilson's vision of a world organized for peace, to examine its origin and expression, and to observe his attempt to bring the idea to reality. Then, turning to the public forum of the past twenty years, I would like to notice some echoes of this Wilsonian idea in the speeches of the three most recent Democratic party standard-bearers, Franklin D. Roosevelt, Harry S.

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[1] Edwin A. Alderman, *Woodrow Wilson: Memorial Address* (Garden City, New York, 1925), p. 48.

[2] Alderman, p. 64.

[3] See Arthur S. Link, *Wilson, the Road to the White House* (Princeton, New Jersey, 1947), pp. 94-95.

[4] Gamaliel Bradford, "Brains Win or Lose," *Atlantic Monthly*, CXLVII (February, 1931), 154.

[5] See Wilson's speech at Mobile, Alabama, October 27, 1913, for the earliest official, public pronouncement of the good neighbor policy. *The Public Papers of Woodrow Wilson*, ed. Ray Stannard Baker and William E. Dodd (New York, 1927), IV, 64-69.

[6] See Charles S. Baldwin, *Ancient Rhetoric and Poetic* (New York, 1924), p. 247.

Truman, and Adlai E. Stevenson. By comparing, it is possible to perceive to some extent the idea's evolution and change, to observe the purity or alteration of its form and the parallelism of methods proposed to bring it to life in the daily affairs of men and nations.

Wilson reiterated his idea for world peace in a number of his speeches. The particular expression of his peace idea selected for this study is to be found in what is known as his "Four Point Speech," called by Baker and Dodd "one of his greatest."[7] In this occasional address, delivered at Washington's Tomb at Mount Vernon on July 4, 1918, Wilson renewed the ideas of the Fourteen Points and his view of international order. The speech occurred at a time when Wilson's ideas of the great object of the war had become crystallized, and after outlining the ends for which the peoples of the world were fighting, he said, "These great objects can be put in a single sentence. What we seek is the reign of law, based upon the consent of the governed and sustained by the organized opinion of mankind."[8]

The origin of this Wilsonian conception cannot be traced in a direct line to any other thinker. Historians, biographers, and rhetoricians have in some agreement shown, with documentation, that the orator was influenced largely by such men as Edmund Burke, Walter Bagehot, Adam Smith, John Stuart Mill, John Bright, John Calvin, Gladstone, and Macaulay.[9] The Bible and Shakespeare are also cited as influences. But the idea under examination here cannot be traced with certainty to any of these sources. Burke may have given Wilson the vision of society as a slow evolutionary growth; Bagehot may have given him dislike of secret diplomacy and confidence in public discussion. But it is impossible to establish any causal relationships between the ideas of any of these men and the Wilsonian idea of world organization.

It is easier to observe the emergence of this idea in Wilson's own earlier thoughts. The idea under examination, as framed, reads: "What we seek is the reign of law, based upon the consent of the governed and sustained by the organized opinion of mankind." The first phrase, "What we seek is the reign of law," is a reiteration of a belief Wilson voiced in 1915: "Peace can be rebuilt only upon the ancient and accepted principle of international law, only upon those things which remind nations of their duties to each other and, deeper than that, of their duties to mankind

[7] *Public Papers*, V, xxxv.

[8] *Public Papers*, V, 234.

[9] The influence of Burke is cited by: William E. Dodd, *Woodrow Wilson and His Work* (Garden City, New York, 1920), p. 30; John A. Garraty, *Woodrow Wilson: A Great Life in Brief* (New York, 1956), p. 5; Harley E. Notter, *The Origins of the Foreign Policy of Woodrow Wilson* (Baltimore, Maryland, 1937), pp. 18, 20, 68-92; William A. White, *Woodrow Wilson: The Man, His Times, and His Task* (Boston, 1924), pp. 69-70, 73, 76, 90-91, 95, 123, 127; and Clair R. Henderlider, "Woodrow Wilson's Speeches on the League of Nations, September 4-25, 1919," *Speech Monographs*, XIII (1946), 24.

Bagehot is cited as an influence by: Dodd, p. 30; Garraty, p. 5; Notter, p. 18 ff.; White, pp. 69, 127; Henderlider, p. 24; and Ray Stannard Baker, *Woodrow Wilson: Life and Letters, Youth 1856-1890* (Garden City, New York, 1927), p. 86.

Adam Smith: Dodd, p. 30; Notter, pp. 33, 44; and Henderlider, p. 24.

John Stuart Mill: Dodd, p. 30, and Henderlider, p. 24.

John Bright: Garraty, p. 5; Notter, pp. 28, 89; and Baker, *Life and Letters, Youth 1856-1890*, p. 187.

John Calvin: White, pp. 4-5.

Gladstone: Garraty, p. 5; Notter, pp. 12, 29; and Baker, p. 87.

Macaulay: Baker, *Life and Letters, Youth 1856-1890*, p. 86.

Dodd also mentions the influence of Sidney Smith's writings upon Wilson. Notter, pp. 8-9, cites the Bible as an influence as does Henderlider, who adds the names of Shakespeare and Bryce to his list of Wilsonian influences.

and to humanity."[10] Fifteen years earlier in a classroom lecture, he had said that such law was only "addressed to the consciences and good faith of nations" and "there is no government to stand behind international law."[11] Thus, the first phrase implies the need for such a government.

In order to clarify the second phrase, "based upon the consent of the governed," one may turn to the words of Wilson's famous Mobile speech, which contained the first seeds of a good neighbor policy. There he said that America "must regard it as one of the duties of friendship to see that from no quarter are material interests made superior to human liberty and national opportunity."[12] Again, in New York in 1915, he stated, "No nation is fit to sit in judgment upon any other nation."[13] Then, in Washington on May 27, 1916, he put it yet another way by saying, "We believe these fundamental things: First, that every people has a right to choose the sovereignty under which they shall live. . . . Second, that the small states of the world have a right to enjoy the same respect for their sovereignty and for their territorial integrity that great and powerful nations expect and insist upon."[14] And it is here that one may observe Wilson's underlying principle of self-determination.

Behind the last phrase, "and sustained by the organized opinion of mankind," lies Wilson's early thought:

> Only community of speech can bring about detailed community of thought and absolute unity of point of view. It is in this detail that we find the chief differences between *Nationality* and *Humanity*—the thoughts and ideals peculiar to individual nations and the thoughts and ideals common to mankind. . . . Everything that fosters a common consciousness and enhances a sense of spiritual community amongst nations advances principles and sentiments of humanity.[15]

He put it another way when he said in his "Peace Without Victory" speech that if the peace to be made were to endure, "it must be a peace made secure by the organized major force of mankind."[16] As late as February 11, 1918, he used still other terms as he declared, "All parties to this war must join in the settlement of every issue anywhere involved in it, because what we are seeking is a peace that we can all unite in to guarantee and maintain."[17]

Tracing the emergence of Wilson's thought, even so briefly, makes evident that the final phrasing is but the synthesis of lesser conceptions formulated over the years. The unifying force behind the concise phrasing of the idea is Wilson's belief in the principles of democracy. Because he believed in democracy, he believed in the right of all men to determine their own affairs and of all humanity to determine the world's affairs. He believed that cooperative dealing between peoples under the established law was necessary for international justice. In keeping with his progressive philosophy, he did not recommend force.[18] Force was for Wilson a last

[10] *Public Papers*, III, 378 (Address to the Daughters of the American Revolution, Washington, D. C., October 11, 1915).

[11] Notter, *Origins*, p. 104. Notter quotes these statements from a manuscript of student notes by George L. Denny.

[12] *Public Papers*, III, 67-68 (Address before the Southern Commercial Congress, Mobile, Alabama, October 27, 1913).

[13] *Public Papers*, III, 303 (Address at New York City, April 20, 1915, to members of the Associated Press).

[14] *Public Papers*, IV, 187 (Address before the League to Enforce Peace, Washington, D. C., May 27, 1916).

[15] Notter, *Origins*, p. 104. Also quoted from the Denny manuscript.

[16] *Public Papers*, IV, 409 (Address to the United States Senate, January 22, 1917).

[17] *Public Papers*, V, 180 (Address to a joint session of Congress, February 11, 1918).

[18] See White, p. 317.

resort to be utilized only when all other means had failed. What he sought was an international partnership in opinion which might weld discordant peoples into a parliament of man.

But it should be noted particularly that by 1918 Wilson was able to encompass his idea in a single sentence, as he himself so carefully points out. Such a crystallization of the idea produced a sentence stylistically characteristic of Wilson. McKean's opinion that Wilson did not insert words or expressions for decorative purposes is borne out in this perhaps too isolated example.[19] It is also notable that the sentence conforms in length, type, and structure to the majority of those sentences subjected to stylistic study by Runion[20] and Henderlider.[21] The sentence is easily comprehended. It is economical, yet has a stately movement.

The sentence provides no word coinage, no memorable phrases such as "too proud to fight," but it reveals a precise use of the revered terms of political theory. The words "reign" and "sustained" seem to have been carefully chosen, and Wilson seems to be following his father's admonition, which he once quoted in a speech: "When you frame a sentence don't do it as if you were loading a shotgun, but as if you were loading a rifle. Don't fire in such a way and with such a load that while you hit the thing you aim at you will hit a lot of things in the neighbourhood besides; but shoot with a single bullet and hit one thing alone."[22]

The reverberations from the single rhetorical bullet Wilson fired into the world on that July day in 1918 have resounded through nearly four decades. The idea has been restated in varied yet somewhat parallel form by the three most recent Democratic presidential candidates. When Roosevelt spoke in Chicago on October 5, 1937, he seems to have come closer to echoing the idea than at any other time. In his "Quarantine Speech," he said, "If those days are not to come to pass [days of chaos resulting from war]—if we are to have a world in which we can breathe freely and live in amity without fear—the peace-loving nations must make a concerted effort to uphold laws and principles upon which alone peace can rest secure."[23]

Eleven years later, in a speech on international affairs, Truman re-echoed the Wilsonian idea when he stated:

> We are supporting a world organization to keep peace, and a world economic policy to create prosperity for all mankind.
>
> The first and most important feature of our foreign policy is to strengthen the United Nations, which seeks to bring about a peaceful adjustment of differences between nations.
>
> And to make peace possible, we are pouring forth the products of our farms and factories to restore the trade of the world and to revive its war-shattered economy.
>
> Our guiding principle is international cooperatition. The very basis of our foreign policy is cooperative action with other nations.[24]

Subsequently, on United Nations Day in 1952, Stevenson told a radio audience, with reference to the world organization, "We want it to become what it was in-

[19] See Dayton D. McKean, "Notes on Woodrow Wilson's Speeches," *QJS*, XVI (1930), 179.

[20] See Howard L. Runion, "An Objective Study of the Speech Style of Woodrow Wilson," *Speech Monographs*, III (1936), 75-94.

[21] Henderlider, pp. 32-33.

[22] Baker, *Life and Letters, Youth 1856-1890*, p. 38 (Address before the High School Teachers Association, New York City, January 9, 1909).

[23] *The Public Papers and Addresses of Franklin D. Roosevelt*, ed. Samuel I. Rosenman (New York, 1941), VI, 408. Excerpt is from Roosevelt's address at the dedication of the Outer-Link Bridge, Chicago, Illinois, October 5, 1937.

[24] Harry S. Truman, *The Truman Program: Addresses and Messages*, ed. M. B. Schnapper (Washington, D. C., 1949), pp. 29-30. Excerpt is from Truman's address on "International Affairs" delivered at New York City, October 29, 1948.

tended to be—a world society of nations under law, not merely law backed by force, but law backed by justice and popular consent. We believe the answer to world war can only be world law."[25]

Since Roosevelt, Truman, and Stevenson seldom attempted to state their aspirations for their foreign policies more definitively than in these passages, it is not unfair to infer differences in meaning from their language.

In the Rooseveltian form of the Wilsonian idea, "the reign of law" becomes the upholding of "laws and principles." "The consent of the governed" has disappeared, but the "organized opinion of mankind" becomes "concerted effort," a vaguer phrase which hints at action, at the quarantining of aggressor nations which Roosevelt was proposing. Note, too, that this "concerted effort" is one of nations, not one of "mankind."

Truman adds to the Wilsonian idea his conviction that the economic causes of war must be the peacemaker's first concern. In his statement, "the reign of law" while it may be operative is not acknowledged. "The consent of the governed" may be applied in the passage on "international cooperation," but it has not forced its way to complete expression as it so often did with Wilson. "International cooperation" replaces "the organized opinion of mankind." "Cooperative action" rather than mere opinion becomes a principle to be followed. In his speech, Truman speaks of "mankind" in connection with world prosperity, but when he talks of the guiding principle, it is one of "cooperative action with other nations."

Stevenson sees the United Nations as a tangible embodiment of the Wilsonian idea, but law—four times insisted upon—becomes *the* condition for peace. He replaces "consent of the governed" with "popular consent," which in his conception becomes but one of three bases for law, the others being justice and force. "Popular consent" also vaguely hints at Wilson's "organized opinion."

Roosevelt and Stevenson, then, preserve Wilson's "reign of law" for world peace. Neither they nor Truman speak explicitly of "the consent of the governed," though Stevenson comes closest to Wilson's statement when he speaks of "popular consent." "The organized opinion of mankind" is replaced with varied concepts—"concerted effort," "international cooperation," "popular consent"—all of which may or may not include opinion. Here again, Stevenson comes closest to the Wilsonian idea. Force, which Stevenson makes a key to peace, and which underlies Roosevelt's "concerted effort," is a condition which Wilson deliberately omitted. Truman injects the concept of economic stability, of the creation of world prosperity, as a condition for peace. Wilson omitted this practical consideration. The concept of "mankind" as a sustaining power is lost sight of by these later spokesmen for Wilson's party. All three of these speakers deviate most from the Wilsonian idea when they conceive of peace as a goal to be arrived at by nations and not by mankind or humanity en masse.

In restating Wilson's idea, none of the three Democratic spokesmen is so economical or so precise as Wilson himself was. Roosevelt's statement reveals a grace and simplicity characteristic of his style. "A world in which we can breathe freely" is an expression akin to the homey ones Roosevelt loved so well, such as "common, ordinary garden variety." In cadence, suspension of meaning, and rhythmic flow, the sentence is

[25] Adlai E. Stevenson, *Major Campaign Speeches* (New York, 1953), p. 277. Excerpt is from Stevenson's United Nations Day Radio Broadcast, Springfield, Illinois, October 24, 1952.

typical of Roosevelt. Roosevelt's expression of the Wilsonian idea is tinted with human interest.

Truman's passage appears to bear out Jennings Randolph's judgment that this orator possessed none of "the classic content" of Woodrow Wilson.[26] Truman seems to be living up to his own statement, "I always make it my business to speak plainly and directly to the people without indulging in high-powered oratory."[27] The passage has an informality typical of Truman, and it reveals how little he depends upon abstract vocabulary. The simple sentence, a characteristic of Truman oratory, makes its appearance only twice, yet his usual staccato rhythm is in evidence. The passage discloses the "rough-hewn" and "graphic" style detected by Cole Brembeck in his examination of the Truman whistlestop speeches.[28] Truman's mind, brought to bear on the Wilsonian idea, produced in both language and thought an emphasis upon the utilitarian.

The Stevenson sentences reveal a vigor in construction, often perceptible in his style. Stevenson's ability to recast often-stated ideas is well known. Here, his use of balance and the short, terse second sentence strengthen his expression.

The restatements of the Wilsonian idea stand in contrast to one another and in contrast to Wilson's utterance. Roosevelt comes closest to Wilson in economy. Stevenson comes closest in structure, rhythm, and reliance upon the vocabulary of political theory. Truman stands farthest from Wilson in his mode of expression.

Each of the four Democratic leaders presented his plans for the implementation of his version of the idea. Sometimes the plans were revealed before, sometimes after the utterance of the statements quoted. For the realization of his idea, Wilson depended upon the Fourteen Points and the League of Nations, though the Fourteen Points were considerably modified before they found their way into the final peace agreements. The League of Nations was not original with Wilson, but it was the instrument he offered for the attainment of his ends.

Roosevelt in 1937 actually had no idea as to how he would implement the "concerted effort" he proposed. He refrained from mentioning any operative plan in his later speeches of that period, and in a press conference he practically admitted that he did not know exactly how his proposed quarantine of aggressor nations could be effected.[29] Some years later, during World War II, Roosevelt propounded the Four Freedoms as a basis for world peace and, of course, was largely responsible for the architecture of the present United Nations organization. Few of his speeches, however, reveal an effort to explain fully or clearly his instruments of peace.

Truman was perhaps clearer and more definite in his practical proposals. He, like Roosevelt, endorsed the league idea and saw in the United Nations a rebirth of it. Many of his other proposals for peace are centered in the achievement of economic aid. Under the threat of Communist domination, the peace measures he named were the Point Four Program of aid to underdeveloped nations, the Truman Doctrine, the Marshall Plan for European Recovery, the

[26] See Jennings Randolph, "The 1948 Presidential Campaign: Truman—A Winning Speaker," *QJS*, XXXIV (1948), 424.

[27] Harry S. Truman, *Year of Decisions* (New York, 1955), p. 161.

[28] See Cole S. Brembeck, "Harry S. Truman at the Whistle Stops," *Speech Monographs*, XIX (1952), 162.

[29] See *The Public Papers and Addresses of Franklin D. Roosevelt*, VI, 422-424.

North Atlantic Pact, and during the Korean crisis, armed force.

Stevenson, also faced with Communist threats and with a functioning United Nations, points with pride in his campaign speeches to the achievements of Roosevelt and Truman but really adds no new proposals for carrying out the Wilsonian idea. Stevenson, unlike his predecessors in leadership in the Democratic Party, has had no opportunity to realize in practice his version of the peace idea.

Of the three who held office, Wilson failed most miserably in forcing his idea to reality. Several reasons for his failure have been advanced. There are those who believe that Wilson was ahead of his time, that the climate of opinion was not ready for him, that his proposals came twenty years too soon. Others think that his physical breakdown was the cause of defeat. Of more significance to those interested in Wilson as a speechmaker, is the charge that in his speeches he explained the League instead of advocating it. This charge is substantiated by the speeches of his Western tour in the fall of 1919, especially those delivered at Indianapolis, St. Louis, and Kansas City.[30] Wilson thought that explanation was enough to convince the American people, explanation which may have been too detailed. It is clear that the goal, as formulated in his speech at Mount Vernon—"the reign of law based upon the consent of the governed and sustained by the organized opinion of mankind"—was lost sight of.

[30] See *Public Papers*, V-VI: Indianapolis, September 4, 1919, V, 606-620; St. Louis, September 5, 1919, V, 634-645; Kansas City, September 6, 1919, VI, 1-13.

Roosevelt's instruments of peace were realized to a greater extent than were Wilson's. The idea of quarantine faded as total war became a reality and armed force became the only alternative. His later solutions for peace, advanced during the latter part of World War II, met with a happier reception, and the United Nations is a reality. The Four Freedoms, a philosophical basis for peace, are still being sought in perfect form. Truman's various vehicles for world peace are all still operative, in essence: support of the United Nations, economic aid where advisable, armed force where necessary.

And so it is that one hundred years after his birth it may be observed that measures are still being taken to bring Wilson's idea for peace to reality. Wilson himself was confident that it would be so, for he believed in the indestructibility of ideas. He believed ideas would live despite distortion of their rhetorical echoes by circumstance or impediment in the channel of communication. He once said that an idea, even in translation, "gets registered in responsive hearts and receptive purposes."[31] Hearts have not always been responsive nor purposes receptive along the path of the idea for peace examined here. The ever-changing backdrop of history and the translating orator's expression have to some extent influenced both response and purpose. Despite its alteration, the idea, though sometimes fragmented—even that portion of it least restated: that peace is to be achieved not by nations alone but by all of humanity—is echoing still in American political discourse.

[31] Woodrow Wilson, *The Triumph of Ideals* (New York, n.d.), p. 15.

# HOW D. L. MOODY HELD ATTENTION

Rollin W. Quimby

WHEN the famous American evangelist, Dwight L. Moody, died in December of 1899, many newspapers and magazines carried extensive obituaries and tributes. Most of them declared that Mr. Moody had spoken to more people than any other person in the history of the world. The figures for this sort of comparison are incomplete, but certainly Moody would be a legitimate candidate for the title of "most-listened-to-man-in-the-world" in the days before microphones.

He was active in religious work for forty years and reached gigantic audiences for twenty-five of them. One biographer compiled a "year-table" of Moody's engagements and concluded that the time he spent in meetings totaled 10,000 days and nights, or more than twenty years.[1] Arthur Tappan Pierson, a co-worker of Moody's, "with careful reckoning" estimated that Moody had spoken to 100,000,000 people, a figure which my own research places entirely within the realm of plausibility.[2]

A speaker of such extensive experience and great popularity is worthy of study from many points of view. In this article I shall discuss only one phase of his speaking: his methods of controlling his audience.

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[1] Robert E. Day, *Bush Aglow* (Philadelphia, 1936), p. 274.

[2] J. Wilbur Chapman, *Life and Work of Dwight L. Moody* (Philadelphia, 1900), p. 433. This page contains a reprint of Pierson's funeral address.

## I

Moody was widely known as one of the few men who discouraged "the cries, shriekings, and shouts which we are accustomed to associate with intense religious feelings."[3] The *Nation* commented that "it is difficult to detect among the audience any trace of violent emotion. There is so little of it, indeed, that whole rows of the audience present the appearance that rows in the theater or a regular church might present." When reflecting on his work, many of his colleagues felt that his insistence upon serious attention was one of the reasons Moody became a worthy leader in a field filled with mountebanks and eccentrics.

Gaining the rapport he wanted was a problem for three reasons. First, Moody's audiences were large, often numbering in the thousands; second, he continually attempted to gather in nonchurch people who were unaccustomed to sitting politely while a minister gave them spiritual guidance; third, many evangelists of his day allowed audiences to engage in noisy antics, so that often persons did not expect decorum to be requested.

His methods for maintaining interest and attention can be divided into two general classes—the preparation and arrangements for the meetings, and his way of conducting the services.

## II

Elaborate preparations were often made for Moody's larger campaigns.

[3] *New York Daily Tribune*, March 4, 1876, p. 6.

Special halls were built, or existing ones thoroughly remodeled. Police details were assigned to control the crowds. Transportation companies girded for the event by laying extra streetcar tracks and by sending every available piece of rolling stock to the auditorium at the announced dismissal time. Railroads offered excursions to the city. During Moody's Chicago campaign of 1876, for example, special trains arrived from as far away as Cleveland and Saint Louis. Each ticket was equipped with a coupon good for admission to the meetings so that the traveler would not come in vain. Return trains left Chicago at the end of the service.[4]

Long before the service began, dense throngs milled around the building. On opening day in Chicago, the streets leading to his tabernacle began to fill an hour before Moody's sermon was to begin. A half-hour later all streets were so choked with people that it was no longer possible to get within sight of the building. Bidders were offering as much as $2.50 for tickets of admission (issued free as a device for limiting audience size to seating capacity), but there were few acceptances. Twenty minutes before meeting time the hall was filled and the doors were closed, leaving "not less" than 16,000 persons in the streets.[5]

The situation was similar in New York where a crowd began collecting at five in the afternoon for an eight o'clock service. By seven the street was filled "with a living, restless mass for more than a block."[6] Although the demand for tickets did not remain so strong throughout a campaign, usually there were more persons than seats, except on the coldest and rainiest nights. To attend Moody's meetings often required struggle, and we cannot assume his audiences assembled in a calm frame of mind which disposed them to listen quietly to the service.[7]

To counteract the chaos outside, Moody provided a restful atmosphere in the hall. While the crowd filed in, a massed choir often sang hymns. Around the walls of the room were huge letters spelling out Biblical mottos such as "God is love" and "The gift of God is eternal life." The effect was to fill an otherwise barren room with an atmosphere of worship. Whenever Moody used a church auditorium he dispensed with the mottos.

Moody worked out several methods for handling the large crowds with a minimum of confusion. For example, persons were not permitted to disrupt the quiet by rushing in and competing for seats. They were guided quietly and quickly by an efficient crew of ushers who had been selected and trained by the local arrangements committee.

Moody requested at least a hundred ushers for a large hall seating from seven to ten thousand persons. (They were supplied with staves about six feet long which Moody euphemistically called "wands.") When the doors were to be opened, the ushers would stand in a row and guide the entrants toward the section of the room to be filled first. One source reported: "Ushers, each invested with an official rod, were scattered all over the building. . . . The silent seating of so many thousands was a masterpiece of administrative care and skill."[8]

[4] *Daily Inter Ocean* (Chicago), November 3, 1876, p. 2.
[5] *Ibid.*, October 2, 1876, p. 1.
[6] *Daily Tribune*, February 8, 1876.

[7] Although not all these incidents occurred in each campaign, they were typical, and allow the reader to form a picture of the extent of community excitement.

[8] Rufus W. Clark, *The Work of God in Great Britain Under Messrs. Moody and Sankey* (New York, 1875), p. 348, quoting the *London Christian World*, March 12, 1875. The description is of the first meeting in Agricultural Hall,

When the hall was full the doors were closed so that those fortunate enough to be inside would not be disturbed by those outside. As a result of Moody's careful preparations a person attending one of his services was seated quickly and efficiently in a room which had been adapted as well as possible for the occasion. A well-rehearsed choir helped him turn his thoughts toward God while he was protected from the distractions of the world.

## III

Although these procedures did a great deal to overcome restlessness due to sheer numbers, the nature of the congregation itself presented a second problem which Moody solved by the way he handled his audience. Whereas the average minister preaches to his loyal parishioners, Moody continually attempted, with some measure of success, to reach persons who were not church members. Although contemporary reports indicate that for the most part Moody's listeners were decorous persons, he always had to assume that there might be enough troublemakers to leaven the mood of the group and cause trouble. There are recorded instances of unbelievers who attended his meetings for the sole purpose of ridiculing this country boy who was said to be a world figure. He could expect a few drunken listeners to be scattered through the hall, for he was known to have cured many alcoholics. Some of the drunkards came of their own volition as they might now attend an Alcoholics Anonymous meeting. Others were brought against their will by desperate relatives who hoped Moody could provide a cure. When in large cities Moody devoted his Friday noon meetings to alcoholics and their problems, so that there were not many inebriated persons in his other meetings, but eyewitnesses have written that there were often a few and that their reactions were not always rational.

Moody made no attempts to screen out any difficult persons. He believed it was easier to preach to drunkards and thieves than to self-righteous church members, "because you don't have to convince them they are sinners."[9] Besides, experience told him that a certain number of those who came to mock would remain to pray. For example, Donald McAllen, Chairman of the Infidel Club of Edinburgh, brought a group of atheists one evening with the intent of laughing Moody off the platform. Instead he was converted, and when newspaper editors refused to believe the report, he mounted the platform of the Free Assembly Hall and in the presence of reporters "publicly confirmed the fact that he had become a Christian."[10]

## IV

Moody employed several techniques which allowed unsympathetic persons only a minimum of opportunity to interrupt the service. He began his meetings promptly so that no restlessness could develop. He proceeded at a swift pace. He deliberately cultivated a brisk, direct, conversational manner, free from any "holy" mannerisms which would be annoying to the unchurched members of his audience. Therefore, the agnostic who came to laugh at an overly pious preacher, suddenly and without preliminaries was faced by a husky man

London, a gigantic barn used for stock shows into which Moody had crowded over 14,000 seats.

[9] D. L. Moody, *New Sermons, Addresses, and Prayers* (Chicago, 1877), p. 426.

[10] P. Whitwell Wilson, *The Meaning of Moody* (New York, 1938), p. 62. William R. Moody recounts similar incidents in Chapters 51 and 52 of his biography, *D. L. Moody* (New York, 1930).

weighing two hundred pounds. He "looked like a business man; he dressed like a business man; he took the meeting in hand as a business man would; he spoke in a business man's fashion."[11]

Moody usually "indulged in no introductory remarks, but plunged at once into his subject. He started at a railroad rate of speed, and never slackened his pace until he had exhausted himself and his subject."[12] That this technique was deliberate is indicated by a statement Moody once made to a group of ministers:

> I have seen many meetings just murdered, the life taken out of them, by the leader. There is a way of going into a meeting by which you may do this. Go in with your coat buttoned up, looking at no one; do not use your natural voice, and be as stiff as you can. Begin by saying that you have nothing to say, and then talk for half an hour. If the meeting isn't dead by then I am a false prophet.[13]

During the sermon, Moody was acutely aware of the many little things which cause distractions or day dreaming in an audience, and he strove to eliminate them. He issued orders to adjust the temperature, or to care for disturbers. "A vacant seat, the opening and closing of the doors, a tendency to drag the singing, all these he noted and uttered directions about."[14] When attention seemed to lag he broadened his gestures and his projection, pounding his Bible, or sought to rest the audience with a humorous story.

Moody ended his sermons before the audience became restless, often omitting the peroration. As he once explained to a group of ministers: "Say what you have got to say in as few words as you can. Then stop when you get through. Some men go on and feel around for a good stopping place. I'd rather stop abruptly than do that. Don't waste any time. . . . Get a reputation for being short, and people will want to hear you."[15] So thoroughly did Moody believe this rule that he once halted a sermon in the middle of a Bible story with the blunt words, "But I am stepping over my time. Let us pray."[16] Because Moody was always aware of audience reactions, the agnostic who was prejudiced against holy mannerisms was pleasantly surprised to find them absent, while the scoffer found no pause in which to inject a sneering comment.

Moody demanded the same standards of performance from his assistants. He would not allow an aide to slow the pace of his service. It was his practice to have prominent clergymen pronounce the invocation, read the scripture, or give the prayer. But let the guest beware of dullness or verbosity, for Moody had no scruples about cutting him short. His favorite method was to stride forward, clasp the guest firmly on the shoulder and say, "Now sir, that is perfect; if you add one single word you will spoil it. Let us sing hymn number 173."[17] The most famous instance of the use of this technique occurred the night that Sir Wilfred Grenfell, then a young medical student, happened to attend a Moody meeting out of curiosity. He stood in the back near the door because he intended to stay but a few minutes. He was so attracted by the abrupt way in which Moody interrupted a pompous prayer that he remained for the sermon—and was con-

[11] Charles F. Goss, *Echoes from Pulpit and Platform* (Hartford, 1900), p. 31. Goss was pastor of Moody's church for five years.

[12] *Inter Ocean*, October 2, 1876, p. 1.

[13] W. R. Moody, *Life of Dwight L. Moody* (New York, 1900), p. 450, quoting one of his father's famous question and answer programs for Christian workers.

[14] Chapman, p. 527, quoting G. Campbell Morgan.

[15] W. R. Moody, *Life of Moody*, p. 463.

[16] D. L. Moody, *Great Joy* (New York, 1877), p. 148.

[17] James Stalker, "Mr. D. L. Moody," *Living Age*, May 17, 1900, p. 695.

verted. Although this forthright manner impressed many persons as rude, Moody would rather offend them than lose a soul through boredom:

> If every minister of the gospel had the same training as I went through there would not be such long sermons preached, or so many seats empty. I preached for years in the army and on the streets, and I learned to say what I had to say rapidly and forcibly, backing up my points with apt illustrations, as Christ enforced his sayings with his striking parables. That is the way to keep an audience interested.[18]

Since there is probably no better method of holding interest and thereby minimizing disturbances than to create a high state of empathy, Moody worked hard to improve his directness. His son reports him as saying, "If I can only get people to think I am talking with them, and not preaching, it is so much easier to get their attention."[19] There is abundant evidence that Moody developed this quality to a high degree. The *San Francisco Examiner* (January 7, 1889) commented upon the empathy created, describing how Moody brought an audience from laughter to tears in a few sentences. One witness has written, "as he spoke it seemed to me that he held me by the coat collar with one hand while he said, 'Young man, I have a message for *you*, and I want *you* to hear it.' "[20]

William D. Murray, who was inspired by Moody to take up social work, testified to the speaker's directness in these words, "You thought it was a matter of life and death with him—there was no middle ground. After hearing him, for instance, on 'Am I my brother's keeper?' you had to be false to every good impulse, or else go out and care for your brother. I had to."[21] Arthur Christopher Benson, who attended a service only to laugh, felt his derision draining away before the impact of Moody's sermon: "He had not spoken half-a-dozen words before I felt he and I were alone in the world. . . . Every word he said burned into my soul." Moody's words "seemed to me to probe the secrets of my innermost heart; to be analyzing, as it were, before the Judge of the world, the arid and pitiful constituents of my secret thought." The empathic response became stronger and stronger until this son of an Archbishop of Canterbury "did not think I could have heard him out; . . . his words fell on me like stabs of a knife." Benson came away converted.[22]

## V

Although high emotional responses will keep most members of an audience quietly in their seats and will thwart predetermined plans for disrupting the sermon, that same emotional condition will agitate various types of neurotics and fanatics. Newspaper accounts of Moody's meetings report that disturbances sometimes took place in spite of all the speaker could do to prevent them. These disturbances were usually vocal interruptions.

Moody handled these interjections in various ways. He completely ignored any interruption that was short and local in nature. Once a member of Moody's Hippodrome audience suddenly rose to his feet and exclaimed, "If you dare not rebuke sin in high places, I dare." This was said in a loud voice accompanied by excited gestures. However, the man sat down imme-

[18] *San Francisco Examiner*, January 22, 1889, p. 8.
[19] W. R. Moody, *Life of Moody*, p. 459.
[20] G. F. Stephens, *Association Men* (February 1915), p. 248.
[21] *Association Men* (February 1915).
[22] Wilbur M. Smith, *An Annotated Bibliography of D. L. Moody* (Chicago, 1948), p. 31, quoting from A. C. Benson.

diately, and Moody was able to continue his sermon without comment.[23]

Moody had a gift for repartee and could usually silence an interrupter without alienating the remainder of the audience. Lyman Abbott recalled the occasion when Henry Ward Beecher, one of Moody's aides at a meeting, finished a quiet prayer only to have a shouting evangelist jump to his feet and begin a loud, raucous speech, which, fortunately, lasted only a few sentences. Moody immediately quieted the audience by stepping forward and saying, "Now, let's all have three minutes of silent prayer."[24]

If silence were not enough the ushers were summoned, particularly if Moody felt the offender needed to be removed from the hall. In Philadelphia when a woman shouted "Hallelujah," he stopped the sermon and asked the ushers to take her out. While this was being done he told his hearers: "In a great audience like this, it is necessary to have perfect quiet; and although I don't object to a hearty Amen when a man feels it in his heart, it will be much better if you can wait until you get outside; then you can go all the way home shouting Amen as loud as you please."[25]

Likewise, when a woman fainted during a service in Chicago, Moody instructed the ushers to remove her and then diverted the attention of the listeners by announcing a hymn with the comment that "Six or eight people cannot help one. We have ushers here, and if any of you faint you will be carried out and treated kindly."[26]

Although there is no record that the ushers ever used force to remove an offender, the sight of several men approaching one's chair with rods in their hands was probably very persuasive in itself.

In this connection, it is interesting to note that on two occasions when Moody employed large auditoriums (Barnum's Hippodrome in New York and Wanamaker's warehouse in Philadelphia), he built an indoor telegraph system for communicating with the ushers. The wires were strung inconspicuously around the walls. At intervals a telegraph sounder was inserted in the wire. The system was controlled by the chief usher who was seated on the platform. If he noticed a disturbance forming in a section of the auditorium he could tap out a message. The captains of the ushering teams could "read" the code and quickly dispatch a crew of men to the spot before serious trouble developed.[27] There seems to be no record as to how well this method worked, whether it was really needed, or whether it was ever used later in other halls of equal seating capacity.

## Conclusion

This mixture of rhetorical techniques and extrarhetorical devices made up the weapons which Moody used in the struggle for audience control. If the methods were occasionally extreme, it is only because the conditions under which he spoke made the problem unusually great. He considered himself a servant of the Lord whose duty it was to impress the great Bible truths upon the minds of men. To the rhetorical scholar his theories may seem but the epitome of practical rhetoric. To his contemporaries, frequently tortured by incompetent preaching, he was the leading religious spokesman of his day.

[23] *Daily Tribune*, February 10, 1876, p. 5.
[24] Lyman Abbott, "Snapshots of My Contemporaries," *Outlook*, June 22, 1921, p. 326.
[25] William F. P. Noble, *God's Doings in Our Vineyard* (Philadelphia, 1882), p. 468.
[26] *Inter Ocean*, December 18, 1876, p. 2.
[27] *Daily Tribune*, January 3, 28, and February 5, 1876, and Noble, *God's Doings*, p. 457.

# THE THWARTED LECTURE TOUR OF JEFFERSON DAVIS

Huber Ellingsworth

JEFFERSON DAVIS, possessing a colorful military background and extensive political experience, appears to have developed ideal qualifications for public lecturing. His unsuccessful effort to establish himself in the field with a midwestern tour during the summer of 1875 is the subject of this paper.

After Appomattox the deposed and discredited President of the Confederacy was imprisoned and held in custody for two years. Following his release in May, 1867, he traveled to Canada, and then to Europe, where he unsuccessfully sought a business opening.[1] The wreck of the Confederacy had left him almost penniless. His prewar occupations as planter and politician were no longer open to him. Briarfield plantation in Mississippi had been utilized by the occupation forces as a haven for freed slaves,[2] and the Fourteenth Amendment forbade him from holding political office except by the consent of Congress.[3] His desire to vindicate his action as President of the Confederacy prevented him from accepting the pressing offers of hospitality from those Southerners who had sought exile in Canada and South America.[4] It was, therefore, with considerable enthusiasm that he accepted the proffered presidency of the Carolina Insurance Company in January 1870, and made his home in Memphis.[5] Four years of indifferent financial success were ended in the summer of 1874, when the company was liquidated, with the loss of $15,000 which Davis had invested. Upon receiving news of this event, he wrote: "Poverty compels me to seek for whatever employment may serve my needs."[6] A lawsuit to recover Briarfield plantation after his brother's death had left nothing but the expense of litigation.[7] The summer of 1875, therefore, found Davis at the end of his financial resources, with little prospect of immediate income. In the midst of this unenviable situation, Davis received a letter from one Jacob Davis, of the Bath County Agricultural Association, Columbus, Indiana, offering him a speaking engagement at the society's annual fair early in September. This invitation must have appealed to Davis for idealistic as well as monetary reasons. He had long visualized an economic union of the Mississippi-Ohio valley region, feeling that the area had many potentialities and problems not shared by other areas of the country.[8] Here was a ready-made opportunity to express his ideas before an organized agricultural group in the Ohio valley. Furthermore, the invitation was most encouraging. "I beg to assure you," Jacob Davis wrote on May

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[1] Robert McElroy, *Jefferson Davis* (New York, 1937), II, 612.

[2] *Ibid.*, p. 623.

[3] Robert Winston, *High Stakes and Hair Trigger* (New York, 1930), p. 264.

[4] McElroy, *op. cit.*, p. 612.

[5] *Ibid.*, p. 618.

[6] *Ibid.*, p. 627.

[7] Winston, *op. cit.*, p. 268.

[8] William E. Dodd, *Jefferson Davis* (Philadelphia, 1907), p. 374.

31, "of a very general sentiment of the highest regard for yourself personally pervading our community."[9] The edited collection of the ex-President's letters does not include his response, but it must have been favorable, to judge from the letter forwarded June 25 from the society, promising that "thousands of people will surely avail themselves of this opportunity to see and hear one of such national experience."[10] The news of Davis's proposed visit soon reached other ears in the North. On July 16, H. P. Kimball, secretary of the Winnebago County Agricultural Association of Rockford, Illinois, extended a speaking bid from that organization. "We compensate our speakers liberally," wrote Kimball. "I will give you $400 to give us one hour's talk on September 16." Receiving no answer, the secretary wrote again on August 1, promising "a grand ovation of 40,000 hearers and a compensation of $500."[11] The response from Davis was favorable.

Now a conflict arose in scheduling. Apparently the speaker wished to appear on September 15, so that he might have an interval of two days before appearing in Columbus. Kimball explained that September 15 was entry day at Rockford, and that few people would be attending the fair, whereas the maximum crowd could be expected on the 16th. Kimball hoped that Davis would adjust his plans accordingly, because the remuneration was "the largest by $400.00 ever paid to a speaker, including [Carl] Schurz and [Albert] Beveridge."[12]

By now the Winnebago Association had begun to issue publicity on Davis's proposed visit and the news spread rapidly. The trip reached the proportions of a national issue during August and early September. *The New York Times* warned:

> He will visit a county which is not only the banner county of agriculture, but the banner county of National Republicanism since the war, and of opposition to State sovereignty and Jefferson Davis as its chief embodiment during the rebellion. . . . He will speak in a section of the country which made a more determined assault on the secession movement which he headed than perhaps any other part of the United States; that single county furnished five or six complete regiments.[13]

The most outspoken opinion of the trip appeared in the *Chicago Inter-Ocean*, which proclaimed: "It is a gross insult to every decent man, woman and child in this state." Despite the fact that thousands of Northern soldiers lay in their graves, "the murderer and despoiler" was invited to partake of the hospitalities of the Northern people and "lecture to them and their children on the duties of citizenship."[14] The *Duluth Minnesotan* chose to give a more favorable commercial interpretation of Davis's visit to Illinois, but was not more enthusiastic about the possibilities of his speechmaking:

> Among the various notices which have appeared in the public press concerning the invitation of Jeff Davis, the arch-traitor . . . none seem to have given him the true justice as to the motive which impelled him to accept such an invitation.
>
> We must give Davis credit for being a sincere and candid man, and consistent in all the undertakings which his political record have shown to the country. And it is fair to assume that his willingness to address a northwest assemblage was to impress a necessity for a com-

[9] *Jefferson Davis, Constitutionalist*, ed. Dunbar Rowland (Jackson, Mississippi: Mississippi Department of Archives and History, 1923), VII, 422.

[10] *Ibid.*, p. 423.

[11] *Ibid.*, pp. 425ff. According to Rowland, Mrs. Davis wrote on the envelope: "Answered the 2 in one because the first came when not well."

[12] It takes little mathematics to conclude that these worthies must have received $100 each for their appearances.

[13] *New York Times*, August 15, 1875.

[14] Ellis M. Coulter, *The South During Reconstruction, 1865-1877* (University, Louisiana: The Littlefield Fund for Southern History of the University of Texas, 1947), p. 384.

mercial union or confederation of interests of all the producing elements of the valley of the Mississippi.

While the North might be willing to read in print the essays of Davis upon his commercial theory . . . they do not feel like standing in the presence of the man who is the personal representative of all the ills which the mistakes and wickedness of the South has brought upon the whole country. . . .

Mr. Davis has already had too much prominence in this country. His place is not in the rostrum, but in the quiet walks of life.[15]

A less emphatic, if no more complimentary comment appeared in *Harper's Weekly:*

Nobody in this part of the country probably wishes to hear Jefferson Davis's opinions upon any subject whatever. He is not asked to speak because he is an eloquent man, nor because of his popularity, nor of the general love and respect for him as a public character, nor on account of his intellectual ability or special authority, but simply because he was the representative rebel in the rebellion. The object is to gratify a morbid curiosity and put money in the purses of speculators, or to make some kind of political capital. But to see any political significance in his coming is absurd. Any man, however famous as a rebel, may come and go through these states at his pleasure. . . . He certainly has done nothing which deserves recognition or gratitude, and it is not necessary to have him stand upon a Northern platform in order to show that there is no vindictive feeling toward the Southern States.[16]

A more direct form of pressure manifested itself in objections from local posts of the Grand Army of the Republic, some of which threatened boycotts and violence if Davis should appear.[17] Kimball wrote on August 11:

The announcement of our engagement with you to address the Winnebago County Industrial [sic] Association, has created such wholly unexpected opposition, among our citizens, composed almost wholly of members of the Grand Army, arousing them to the expression of the most bitter remonstrances and most unfriendly threats, that for your own peace and honor, as well as for the preservation and integrity of our own Society, I deem it prudent to cancel the engagement.

Meanwhile Davis had been entertaining similar thoughts, for he dispatched a letter to Kimball on the same day declining the invitation on the grounds that he had just received a printed protest by a number of committee members against the action of the society board in asking him to appear.[18]

The proposed junket was not without its humor. Two St. Louis editors, John N. Edwards of the *St. Louis Times* and Emory S. Foster of the *St. Louis Evening Journal*, became so violent in their disagreement over the merits of the Davis visit that they fought a duel on the banks of the Mississippi. Their ardor apparently exceeded their markmanship, however, because neither man was injured, and the whole matter "ended in good feeling."[19]

An aftermath of the Rockford affair was a letter from Kimball to the editor of the *Chicago Tribune*, dated September 23. The secretary wrote in regard to a *Tribune* article which stated that Davis had refused speaking fees of $400 and $450 and had held out for $500, which the board of the fair had reluctantly agreed to. Kimball quoted his letter mentioning the $500 fee and Davis's reply—"I accept your offer on the terms proposed." He explained the apparent haggling by noting that he had initially offered a $400 fee and then raised the amount only at the urging of another member of the board. Continuing his rebuttal, Kimball mentioned a telegram published in the *Chicago Inter-Ocean* stating that a num-

[15] *Duluth Minnesotan*, September 6, 1875.
[16] XIX (September 18, 1875), 755.
[17] McElroy, *op. cit.*, p. 629.
[18] Rowland, *op. cit.*, p. 437f.
[19] *Duluth Minnesotan*, September 6, 1875.

ber of manufacturers of agricultural implements would not display their products at Rockford if Davis appeared. Kimball noted in his letter to the *Tribune* that he had contacted three of the largest exhibitors, who denied any knowledge of such a threat.[20]

The cancellation of the Winnebago engagement left Davis little encouragement for his Indiana trip, and on August 29 he telegraphed the officials at Columbus that he had decided not to appear. He emphasized that he had wanted to discuss only the proposed Mississippi valley union, and not politics, but that he would not embarrass the officials by coming.[21]

Meanwhile, the invitations continued to pour in. According to *The New York Times,*

> Jefferson Davis seems lately to have been greatly in demand as the orator for agricultural societies' fairs. The *Memphis Appeal* shows that in addition to the invitation from the society in Winnebago County, Illinois, he had sixteen others from similar societies. Four came from Illinois, two from Indiana, two from Pennsylvania, three from Missouri, one from Iowa, two from Wisconsin, one from Louisiana, and one from Maryland. They have all been declined. One came from a "weak Baptist Church" in Lancaster, Penn., the clerk of which wrote: "We are in debt, and in aid of this church we should like to have you come and deliver a lecture for us on some subject such as you might select—the condition of the South, or the future prospects of the South, or the country, or something else, if you choose. And if you come early in the Fall, I might procure other places in connection with this for you to lecture, say Baltimore, Harrisburg, Reading, or Philadelphia.[22]

One final effort was made during 1875 to place Davis on a Northern lecture platform. Early in September, he received a letter from a prewar acquaintance, N. P. Banks, Boston politician and manufacturer. It introduced to Davis the Scotch promoter, James Redpath, who had "a plan to bring prominent representative men of the North and South together in leading cities" for lectures on topics with which they were associated.[23] Redpath would be in Memphis a few days and hoped to discuss the matter personally with Davis. Davis's only rejoinder was a short note to Redpath expressing his regret that illness had prevented him from seeing the Scotsman during the latter's visit. It had nothing to say, however, about Redpath's lecture plans and this was apparently the end of the negotiations.[24]

The abortive attempts of promoters to provide Davis with a hearing in the North reveal much about the attitude of the Northern people in 1875. While a variety of Southerners demonstrated themselves socially acceptable on Northern platforms both before and after the proposed visit of Davis,[25] apparently an invitation to the most notable living symbol of the Confederacy exceeded the limits of Northern sensibility. Had Davis been allowed a hearing, and had he limited his remarks to his commercial theories and to acceptable platitudes about sectional relations, he might have made a contribution to national unity. As it was, the hostility evoked during the negotiations revived old animosities and probably militated against national interests.

[20] *Chicago Tribune*, September 26, 1875.
[21] Rowland, *op. cit.*, p. 424.
[22] August 24, 1875, p. 10.
[23] Rowland, *op. cit.*, pp. 452f.
[24] *Ibid.*, pp. 455f.
[25] The writer has discovered at least twenty-six Southern men who went into the North between the end of the war and 1900 to speak about reconciliation. Among them were Simon Buckner, John B. Gordon, Henry Grady, Wade Hampton, Lucius Lamar, Fitzhugh Lee, Henry Watterson, and Joseph Wheeler. Hampton spoke at the Winnebago fair in 1877, where he was treated with great respect.

# "THIS IS TRAGEDY! ! !": THE HISTORY OF *PIZARRO*

Myron Matlaw

THE "blue-light and orange-peel" school of dramatic literature almost dominated English and American stages in the early part of the nineteenth century. Tales of mystery and horror, frequently adorned by de Loutherbourg's renowned stage art, vied with equestrian and tank spectacles for the attraction of audiences. The popularity of melodramas and spectacles was reflected even in the production of "classic" plays: Macready's production of *The Tempest,* for example, included a "tempest with a vessel floundering [which] was fearfully true to nature and was hailed with shouts of applause."[1] Most spectacles boasting of elaborate scenery, stage effects, ornate dress, and suitable sound effects and music, were performed successfully for only a short time, to be replaced by newer and yet greater spectacles. Not one of them, however, including the famous *The Last Days of Pompeii* and *The Cataract of the Ganges,* had as successful a career as did *Pizarro,* Sheridan's adaptation of August von Kotzebue's dramatization of the Spaniards' Peruvian conquests.

The London première of the play at Drury Lane on 24 May 1799 gave an auspicious indication of *Pizarro's* success, a success which was unprecedented in English theatres. The curiosity of the town was at a high pitch. *Pizarro* was Sheridan's first play since *The School for Scandal,* which had made its debut twenty-two years earlier. The public hoped that the new play would rescue English drama from the depression which had prevailed since the production of Sheridan's masterpiece. Kotzebue, too, was a strong drawing card, England (and consequently America) being in the midst of the "Kotzebue rage." Curiosity was further heightened by the circulation of advance intimations of the political significance of the play.

Eyewitnesses described the crowds which gathered many hours before curtain time, the confusion, the panic of those who were caught between the masses wishing to enter and those turned away inside for lack of room, the crashing of the windows, and the fainting women.[2] Behind the curtain, producer and actors were in a high fever of excitement. Sheridan had not yet finished adapting the play whose performance had already started. He was doubtful of some of his actors' ability to handle their parts. The star performers—John Kemble (Rolla), Charles Kemble (Alonzo), Barrymore (Pizarro), Mrs. Siddons (Elvira), and Mrs. Jordan (Cora)—were disconcerted because they had not yet seen the scripts for the last acts of the play. The resulting excitement apparently inspired the stars, although it

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[1] *Theatrical Observer,* 15 October 1838.

[2] See the *Morning Post* and *Times* editions of the next day, the account given by Michael Kelly, the composer of the music for the play, which was reprinted, among other places, in *Sheridaniana* (London, 1826), pp. 170-176, and the comments of James Boaden, *Memoirs of the Life of John Philip Kemble, Esq.* (Philadelphia, 1825), pp. 390-393.

played some havoc with the staging at the première. The total result, however, was a prodigious success. In the remaining six weeks of the season it was staged daily for a total of thirty-one performances, almost doubling the previous record of continuous performances set by Addison's *Cato*, whose popularity also was heightened by political determinants. The play was reviewed repeatedly, and at least four full-length books were written to protest against its pernicious moral, political, and aesthetic influence.[3] A total of at least thirteen translations and adaptations of the German play were written and published in many editions,[4] and Rolla's life was even brought out as a children's story so that audiences, as *The Monthly Review* (XXXII [1800], 433) remarked, "may have the unspeakable satisfaction of beweeping him again in the nursery." King George, who had disdained to visit Drury Lane for some years, "could not resist his desire to see" *Pizarro*.[5] Henry Crabb Robinson wrote a long and enthusiastic eulogy of this, the "most excellent play I ever saw," to his brother,[6] while a reader who was sickened by the endless talk about the play wrote an equally long letter to *The Monthly Magazine*, concluding:

> Now, sir, I should really be glad to know how long this play is to engross our attention, or whether fashion in some evil hour of omnipotent sway, has not decreed that both in bed and at board, whether walking, riding, sitting, eating or drinking, whether in town or country, in church or synagogue, in the senate or at the bar, we are to hold no conversation for the remainder of our lives, unless about "Pizarro."[7]

The play's initial success was abetted by two unrelated contemporary phenomena. First, the popularity of German plays, particularly *The Stranger*: "*Rolla's* pure affection," the Epilogue to *Pizarro* promised hopefully, would be as effective emotionally as "the *Stranger's* lone despair" had been. Secondly, the threat of invasion by, and the fear of, Napoleon assured the political allusions and the patriotic sentiments in the play wide acclaim. The speech Sheridan had interpolated in II, ii: "Yet never was the hour of peril near," was one of the highlights of the tragedy and was greeted by repeated ovations. Prime Minister Pitt, who was in the first night's audience, "smiled significantly" at this speech, having "recognized some favourite figures, that he had *before* admired at the trial of Mr. Hastings."[8] The patriotic sentiment was roundly praised at the time and for the next few years; in 1803, when England girded herself for the final battle with Napoleon, the *Times* (12 September) again praised the play for its "genuine and animating effusions of the *amour patriæ*."[9] In

[3] In addition to Philippus Philaretes, *Adultery Analyzed* (London, 1810), books exclusively concerned with this play were the anonymous *A Critique on the Tragedy of Pizarro* (2nd ed., London, 1799); Samuel Argent Bardsley, *Critical Remarks on Pizarro* (London, 1800); and Thomas Dutton, *Pizarro in Peru: or, The Death of Rolla* (2nd ed., London, 1799), which contains the author's own translation of Kotzebue's play and "NOTES Pointing out the Difference between Mr. SHERIDAN's Play, and the ORIGINAL: AND STRICTURES ON THE PERFORMERS, &c." (title page), the latter comprising the more important part of the work.

[4] See M. Matlaw, "English Versions of *Die Spanier in Peru*," *MLQ*, *XVI* (1955), 63-67.

[5] Genest, *Some Account of the English Stage . . .*, VII (Bath, 1832), 421.

[6] *Diary, Reminiscences and Correspondence of Henry Crabb Robinson*, ed. Thomas Sadler (Boston, 1898), p. 38.

[7] Quoted in the Prefatory Remarks, Oxberry's edition of *Pizarro* (London, 1824).

[8] Boaden, p. 394.

[9] The patriotic note appears to have appealed to the Irish as it had appealed to the English some years earlier. After performing in the play in Dublin Mrs. Jordan, the original Cora, wrote to her lover, the future King of England, on 8 June 1809: "The people seem to be very loyal here; everything that apply'd to the King last night in Pisarro [*sic*] was *applauded* up to the skies. . . . The Irish are very easily led but will not be driven." *Mrs. Jordan and her Family. Being the Unpublished Correspondence of Mrs. Jordan and the Duke of*

America, where Dunlap had adopted Sheridan's patriotic speech in his own version of *Pizarro* (which, however, does not appear to have held the stage after Dunlap's management of the Park had ended), this sentiment must have effectively expressed the ideals of the new nation. It is strange to find, however, that the patriotic note played no role of importance in either country in later years.[10]

Sheridan's name on the title page and the puffs increased the play's popularity. While acknowledging authorship of the play did much to perpetuate the play's popularity, however, it did little to elevate Sheridan's reputation. He must have been well aware of the fact that his *Pizarro* greatly resembled Puff's "The Spanish Armada" in *The Critic*, Sheridan's earlier satire on the bombastic and sentimental excesses in historical tragedies;[11] but as Thomas Campbell surmised: "He made money, for which, at that time, he was perhaps more immediately anxious than for fame."[12] Byron's appeal in *English Bards and Scotch Reviewers:*

> Oh, SHERIDAN! if aught can move thy pen,
> Let Comedy assume her throne again;
> Abjure the mummery of German schools;
> Leave new Pizarros to translating fools;
> Give, as thy last memorial to the age,
> One classic drama, and reform the stage.

went unheeded, *Pizarro* being, indeed, Sheridan's "last memorial to the age," and his sole venture into tragedy. Yet the bombast and the emulation of Shakespearean poetic diction, particularly in the soliloquies,[13] frequently led critics to mistake this spectacle for great tragedy. Kotzebue's biographer, over a hundred years after it had been written, thought the original play "une tragédie qui atteint parfois au sublime."[14] The London *Times* (13 May 1803) wrote that "in truth, thanks to the magic touches of Mr. SHERIDAN'S pen, *Pizarro* has that *within* which

*Clarence, later William IV*, ed. A. Aspinall (London, 1951).

[10] Leopold Bahlsen, in his excellent study, "Kotzebues Peru-Dramen und Sheridans Pizarro," *Herrigs Archiv*, LXXXI (1888), 353-380, and Walter Sellier, *Kotzebue in England* (Leipzig, 1901), ascribe a major part of the success of the play to the political allusions and patriotic sentiment, an explanation which is inadequate when the later history of the play is considered. Sheridan's speech, so famous at the turn of the century, when it was circulated in hundred thousands of copies, does not appear to have been included in English anthologies of patriotic speeches—a rather curious omission. A study of the later history of the play does not reveal any relationship between times of political stress and resurgence in the popularity of the play. It was apparently not performed at all in New York in 1812, the only year during the 1800-1863 period for which this holds true. It was extremely popular in England in 1825, when England was in no particular danger, and was not performed at all in 1848, when England was again threatened by invasion.

[11] Indeed, as in the case of *The Stranger*, many travesties of *Pizarro* were composed. Among them were C. W. Taylor's *Pizarrobus: Or, Who Shot Rollabus?*, performed successfully in New York and Chicago (and probably in other cities) during the years 1851-1857; although it was not published, an untitled and undated newspaper clipping in the Theater Collection, N.Y.P.L., lists and describes the *dramatis personae* sufficiently to give a fair idea of the nature of the burlesque; C. J. Collins, *Pizarro: A Spanish Rolla-King Peruvian Drama* (London, 1856), is a one act burlesque not only of the play but also of Kean's "historically accurate" revival of the play, and was performed nightly at Drury Lane from 22 September to 22 October 1856, with great success; Leicester Buckingham, *Pizarro: or, The Leotard of Peru* ("Strand Acting Edition," London, 1862), another popular "Burlesque Extravaganza," was successfully performed at the Royal Strand from 21 April to 14 June 1862; a short skit, *The Adventures of Pizarro* (1799), in which "Pizarro" referred to Sheridan; and a "Monodrame," *More Kotzebue! The Origin of My Own Pizarro* (London, 1799), a poetic satire of Kotzebue's popularity making no special reference to this play.

[12] *Life of Mrs. Siddons* (London, 1834), II, 245-246.

[13] Some of the soliloquies almost appear to parody individual Shakespearean lines. Cf., for example, Elvira's soliloquy ending III with Lady Macbeth's famous speech, I. viii. 54-59, and Pizarro's soliloquy ending IV with *Richard III*, V.iii.180-204.

[14] Charles Rabany, *Kotzebue: Sa vie et son temps, ses œuvres dramatiques* (Paris et Nancy, 1893), p. 159.

passeth shew."[15] In New York, *The Monthly Magazine* (III [1800], 455) commented: "Those who are willing to grant him [Kotzebue] the same license which the liberal critic allows to Shakspeare, and which he dared to assume, will find more occasions for applause than condemnation," and the *Commercial Advertiser* (12 December 1800) versified:

> These are the arts, which prop a moral stage,
> These are the gems, which grace Kotzebue's page.

When Kotzebue's name had been long forgotten the play was invariably advertised on the bills as "Sheridan's Celebrated Play," and one of the final performances of the play in London was presented (at the Royal Lyceum, 8 August 1860) by the Sheridan Dramatic Society.

Of great importance to the play's lasting popularity were the five strong roles in it. Leading dual male or female parts, as the theatrical histories of *Venice Preserved* and *Othello* illustrate, tended to make plays extremely attractive in an age when theatres employed their own acting companies, and when many sensitive actors had to be satisfied with star billing. The array of stars which could be listed on the playbills, in turn, was a strong attraction for audiences. The parts themselves appealed to nineteenth-century actors, conditioned to melodramatic performances sufficiently devoid of subtlety to reach many auditors in the huge theatres of the time: Pizarro ranted, Rolla indulged in heroics and spectacular acrobatics, Elvira was a star-characterization of the virago, and Alonzo and Cora, the romantic leads, portrayed the most mawkish sentimentality.

As in *The Stranger*, Kemble and Mrs. Siddons, by their successful performances, had set a precedent for later stars whose performances were often contrasted with those of the originators of the roles;[16] occasionally stars were even chided for not essaying one of the leading roles.[17] Almost every famous actor of the century, therefore, performed in the play, which became a favorite vehicle for the Kembles, the Keans, the Wallacks, Edwin Forrest, Mrs. Siddons, Mrs. Jordan, Mrs. O'Neill, and a host of others.

The play also had a sentimental appeal which audiences relished. The London *Times* (30 September 1807) speaks of "those endearing scenes of domestic love which pass between Alonzo and Cora," about one of which the *Commercial Advertiser* (31 March 1800) commented:

> What can be more affecting to the female part of the audience than the picture presented at the opening of the 2d. Act, a beautiful young creature playing with and carressing [*sic*] her infant while the fond father hangs over them in delight—the language put into her mouth is uncommonly tender and maternal.

Frederick Reynolds considered Rolla's death scene "the most pathetic passage in the English language."[18] Even the character of Elvira was found by an unfriendly critic to contain "mixed dignity and tenderness,"[19] although more typical of the hostile comment was the *Anti-Jacobin's:* "Why could not Kotze-

[15] The play was even ascribed to Shakespeare! The *Theatrical Observer* (22 November 1837) quotes the Irish *Roscommon Journal:* "Thursday night the performance commenced with Shakespeare's celebrated Play of Pizarro, or, the Death of Rolla." See Sellier, p. 41.

[16] See, for example, the detailed comparison of Kean's and Kemble's Rolla in the *Theatrical Observer* of 19 February 1822.

[17] "Why does not Mr. Macready play Rolla?" the reviewer of the *Weekly Dramatic Register* (15 January 1825) asks, adding, however: "Mr. Wallack . . . is an excellent substitute without dreading the consequences of a celestial row."

[18] *The Life and Times of Frederick Reynolds. Written by Himself*, II (2nd ed., London, 1827), p. 264.

[19] *A Critique on the Tragedy of Pizarro*, pp. 39-40.

bue have made Elvira a WIFE, instead of a *mistress*."[20]

The more important sentimental appeal, however, lay in the contrast of the simple, noble savage, popularized some years earlier by Rousseau, with the merciless, brutal European conqueror who professed to be a Christian. The part of Orozembo, although occasionally criticized for its deistic—or even pagan—philosophy,[21] was a popular one, and is often the only minor one reviewed in the press. From the very beginning of the play's history the humanitarian sentiment was praised. The London *Times* commented in its first review that *Pizarro* "exposes to just indignation and abhorrence the savage cruelty of Europeans, inflamed with the lust of gold and the fury of conquest, and excites the pity and interest of humanity in favor of a peaceable and virtuous people." As late as 1822 the *Theatrical Observer* (2 March) thought that the play was still

> well calculated to gratify the taste of the present times. . . . The plot [is] interesting, particularly as it arises in some degree from the recorded barbarities of the Spaniards in Peru, and gives a picture of their ferocity in the character of *Pizarro*, and of the supposed bold, but peaceable disposition of the unfortunate natives in that of *Rolla*.

There is little question about the great appeal the spectacle and pageantry in the play held for audiences. Rolla's leap over the chasm, with Cora's child in his arms, was the highpoint of the melodramatic action. (This, too, like Mrs. Siddons' repentant countenance in the role of Mrs. Haller, was immortalized by Sir Thomas Lawrence, in his painting of Kemble.) The first London performance was commended for its "striking machinery, scenic grandeur, and the fascinations of appropriate music" (*Times*, 25 May 1799), and in New York the *Commercial Advertiser*, in almost every issue of late March and early April 1800, printed a detailed account of the elaborate scenery in its advertisement for the Park attraction. Magnificent staging, pageantry, sound effects, casting, and costuming[22] are repeatedly advertised, reviewed, and praised or criticized. A typical advertisement read: "Produced in a style of gorgeous splendor, with New Scenery, Costumes and Appointments, FULL CHORUS, Unprecedented cast of characters, &c." (New York *Tribune*, 11 February 1862). Kean's grand revival in 1856 was praised as "a superb spectacle, replete with historical instruction" (*Times*, 23 September 1856). Sam Drake's scenery in Pittsburgh in 1815, although more modest, was apparently equally pleasing to American provincial audiences.[23]

[20] "Remarks on Kotzebue's Pizarro" (June 1799), p. 209. In this connection Kemble's comment is revealing. When complimented on his performance of Rolla he replied: "NAY, nay, I have everything to aid me; it *is* a noble character. Carry your wonder to Mrs. Siddons; she has made a heroine of a soldier's *trull*." Boaden, p. 393.

[21] See, for example, the *Commercial Advertiser* (31 March 1800), the *Anti-Jacobin* (June 1799), 208ff, and Philaretes, pp. 122-123.

[22] Portraits of Barrymore as Pizarro and Charles Kemble as Alonzo, preserved at the Theater Collection, N.Y.P.L., confirm Dutton's judgment (*Pizarro in Peru*, p. 65n) that some of the characters seemed "better suited for a ball, or some grand festivity than for scenes of blood and carnage."

[23] See Noah M. Ludlow, *Dramatic Life As I Found It* (St. Louis, 1880), pp. 64-68. The elaborate pageantry must have presented difficulties to smaller companies. Sol Smith, on tour in the South, played six different characters plus "the Spanish Army entire!" in one evening, when his company consisted of but four male and two female actors. See *The Theatrical Apprenticeship and Anecdotical Recollections of Sol. Smith, Esq.* (Philadelphia, 1846), pp. 39-40. On another Southern tour he hired Indians for this, "one of our most popular stock plays." Unfortunately they consumed their pay, fifty cents and a glass of whiskey for each man, before the performance, and after repeated war-yells they executed a Creek war-dance in which Smith and his brother Lem (the Rolla) were compelled to participate "until the perspiration fairly rolled from our bodies in large streams, the savages all the time flourishing their tomahawks and knives around our heads, and per-

It is interesting to note that as experienced a man of the theatre as Schröder had feared that the spectacle and pageantry would cause the play to fail. He wrote Kotzebue: "Bei den einzelnen vortrefflichen Scenen und Stellen ist mir das Ganze zu romantisch, zu opernartig. Ich glaube nicht, dass es sich lange auf dem Theater erhalten wird."[24] It was precisely the "puppet-shew," however, which attracted and continued to attract audiences, although critics scoffed: "A solemn march! a speech! a procession! an invocation! a chorus of priests and virgins! a ball of fire! and a thanksgiving!!! . . . This is Tragedy!!!,"[25] as one writer summarized the play, while another writer bantered:

> Lo! Brinsley, of the stage forgetful long,
> Now turns imperial KOTZEBUE to song!
> With lacker, leather, trumpet, musket, gun,
> Altar and phosphor, lion and full sun;
> Lumb'ring he loads the dull inertive mass,
> Nor brightens into gold the sterling *brass:*
> Incongruous scenes, show, song, and storm proceed,
> Men roar, and women rant, and chieftains bleed. . . .[26]

Carlyle rebuffed William Taylor for his appraisal of Kotzebue as the "German Shakespeare" by attacking *Pizarro*: "Kotzebue's truculent armaments, once so threatening, all turned out to be mere Fantasms and Night-apparitions; and so rushed onwards, like some Spectre-Hunt, with loud howls indeed, yet hurrying nothing into Chaos but themselves."[27] But such attacks were as unavailing as Canute's efforts at staying the rising tide. The play was performed all the more enthusiastically, two major theatres going up in flames as a result of the elaborate pyrotechnics that were used to embellish its production.[28]

The appeal was usually made to the lower classes who comprised the major part of the theatre audiences of the nineteenth century. *Pizarro* was frequently performed during the Easter and Christmas seasons to attract laborers and holiday visitors. Reviews in both countries often testify to the "crowded galleries" and, after the first few years, the sparse attendance at the fashionable parts of the theatre. Managers were castigated for "attracting the great and little babies" of the town (*Theatrical Observer*, 3 October 1821) but, as managers of London theatres well knew, only melodramas, spectacles, and trained animals enabled them to survive. It is no accident that the two actors who did most to keep the play popular in later years were the greatest melodramatic actors of the age, James Wallack and Charles Kean, the progenitor of "gentlemanly melodrama."[29] Kean, indeed, had achieved a very profitable success with his revival of this play at the Princess', where it was performed nightly for over two and a half months. Chosen "for the purpose of exemplifying the customs, ceremonies, and religion of Peru, at the time of the Spanish invasion,"[30] it af-

forming other little playful antics not by any means agreeable or desirable." *Theatrical Management in the West and South for Thirty Years* (New York, 1868), pp. 79-80.

[24] Letter dated 18 January 1795, reprinted in W. von Kotzebue, *Urtheile der Zeitgenossen und der Gegenwart* (Dresden, 1881), p. 89.

[25] *A Critique on the Tragedy of Pizarro*, p. 15.

[26] Gratiano Park, *Affection; or the Close of the Eighteenth Century*, reprinted in *The Monthly Review*, XXXI (January 1800), 95.

[27] *Edinburgh Review*, No. 105, reprinted in *Critical and Miscellaneous Essays*, II (New York, "Centenary Edition"), 334-335.

[28] Covent Garden on 19 September 1809, and the Boston Athenæum on 25 February 1846. In the former twenty-two people lost their lives, and the whole interior, including Handel's grand organ and many of his original manuscripts, was destroyed. Cf. contemporary newspaper accounts, as well as Henry Saxe Wyndham, *The Annals of Covent Garden Theatre from 1732 to 1897*, I (London, 1906), 324, for an account of this fire, and William W. Clapp, Jr., *A Record of the Boston Stage* (Cambridge, 1853), p. 440, for an account of the Boston fire.

[29] E. Bradlee Watson's term; *Sheridan to Robertson* (Cambridge, Mass., 1926), p. 368.

[30] Charles Kean, *Sheridan's Tragic Play of Pizarro; or, The Spaniards in Peru* (London, [1856]), Kean's preface, p. v.

forded Kean many opportunities for exhibiting "historically accurate"—and spectacular—scenery, pageantry, and music, all of which were highly praised by the critics who, however, considered even the refurbished Sheridan text "old claptrap sentiments of another age" (*Times*, 2 September 1856). And Kean's successful production was, indeed, *Pizarro's* swan song.[31]

Spectacles, melodramas, and fallen women are still popular subjects on the stage and screen. Box office profits usually justify enormous production costs (DeMille's *The Ten Commandments* is said to have cost fourteen million dollars); melodrama is still the essence of most second- and third-rate movies, and the heart and soul of the soap opera; Blanche Du Bois is a spiritual great-granddaughter of Mrs. Haller, and Camille, Mrs. Haller's immediate descendant, has been exhumed recently for a very profitable cinematic revival.

It was not, then, the generic qualities —those qualities which type *Pizarro* and *The Stranger* as spectacle and melodrama —which dated these plays after almost a century of successful production. It was, rather, the absence of those qualities which great artists superimpose upon spectacle and melodrama. This is not the place to examine the nature of a work of art and isolate all of its qualities, even if this were possible. But surely it is an essential quality of great dramatic art to present, superimposed upon the spectacular and the melodramatic (the "entertaining"), a treatment of universal and timeless characters and themes which are recognizably true to life, in language suitable to the subject. Language changes rapidly and the nature of melodrama and spectacle hardly changes at all. When unsuitable to the subject of a play, therefore, language dates a play more glaringly than melodrama and spectacle. It was the dialogue, then, —the stilted language, the bombast, the hollow echoes of Shakespearean poetry in *Pizarro*—which finally relegated these two plays to theatrical archives.

The nineteenth-century success of *The Stranger* and *Pizarro* was due in part to the quality mid-nineteenth-century drama lacked but dramatists sought in order to revitalize the English theatre: "a novelty corresponding to a *felt* want," as *The Illustrated London News* (6 September 1856) remarked at a time when that want was not yet satisfied, when the dramatic dark age in England was groping to escape from pale imitations of Elizabethan drama and awaited a modern renaissance. For that reason *Pizarro*, in its day, "was pre-eminently right. The modern play should be inspired with a modern spirit; and 'Pizarro,' both in theme and treatment, was of the day." And so was *The Stranger*.

The devices Kotzebue and his adaptors used so successfully, however, are of this day as well. These devices, so often used in modern settings (including language), often produce modern *Pizarros* and *The Strangers*. If today we agree rightly that both plays are artistically worthless, we do not always agree so quickly that their present-day equivalents are similarly worthless. Perhaps succeeding generations will also find it amusing to look back. They, too, may smile at our Carlyles and Coleridges analyzing and condemning, and our Hazlitts and Hunts analyzing and esteeming, our *Pizarros* and *The Strangers*.

[31] I have been able to trace performances taking place in London as late as 1866, and in America as late as 1874, but except for Forrest's successful appearances in it the play henceforth became a theatrical curio.

# CRACKING THE CREATIVE NUT

Dan O'Connor

ALTHOUGH the majority of colleges and universities engaged in the production of television programs also offers one or more courses in television writing, little opportunity exists for the new writer to have his scripts considered for production. If he writes at all, he writes in a vacuum, lacking the opportunity to see his creations bear fruit and to profit from the experience. In many institutions, his efforts alone are denied consummation. Student directors direct, announcers announce, and producers produce.

This blockade obstructing the educational path of the creative writer is explained by program supervisors and faculty producers in various ways. Some argue that educational television by definition should be restricted to those programs of the telecourse variety wherein the studio becomes a corner of the college classroom. Others assert that scripted programs, be they dramatic or documentary, require too much preparation; it is much easier to call the faculty genetics expert into the studio thirty minutes before air time so that he can be checked for proper lighting and audio level. When he hits the air, he'll manage somehow to propel his genes to the program's end. And still others maintain that student-written scripts, regardless of their craftsmanship, cannot compete with network fare because in the end they are interpreted by the amateur actor whose performance is obviously inferior to the professional actor's.

Although each of these assertions is open to serious question, I doubt that as writers and teachers of writing we can do much in the way of reshaping the views of producers and directors employed by educational institutions. Usually we are outnumbered three or four to one; we have the reputation of being sensitive about our writings and unduly confident in the merits of what we write; and we are tagged as "unrealistic, impractical dreamers."

In lieu of a campaign to revise attitudes on the campus, I suggest that we live up to our reputation of being "impractical" by truly putting the cart before the horse. We can encourage young writers to set their sights on the national networks and to ignore for the time being the producers who are at elbow touch and logically should be eager to encourage local growth. One or two network productions of college-penned drama may pave the way more swiftly for campus studio use of scripted material than all the arguments we can muster.

Ironically enough, educational broadcasters often regard the philosophy and achievement of the commercial broadcaster superior to their own. They would emulate the methods of the industry whenever possible. They might, therefore, be ready to use the work of students who had "arrived" commercially, and might improve their attitude toward the work of other writers of superior ability.

The pursuit of such an approach rais-

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es two questions, each of which demands attention before this method can be considered seriously. Can any one student create material of sufficient quality to compete with that penned by the practicing professional writer? I believe so. At least, my experience with students has been most refreshing. For every fifty young men and women who enroll in television writing, many of them voluntarily, there are a half-dozen who have the imagination, the self-discipline, the verbal power, and the desired comprehension of the television medium to create scripts on a par with much of the dramatic fare produced by the networks. Sometimes their work is even superior to network material. The role of the teacher is not that of getting blood out of a stone; rather it is that of encouraging the habit of writing, fostering the equally valuable habit of revision, sharpening critical attributes, and breathing confidence into his students regardless of what they undertake. Given a few young, eager, and sensitive minds out of a classroom of bloodless "stones," the role is both feasible and rewarding.

The second question is, Are there not network blockades to the scripts our students write, just as there are campus ones? Indeed there are. Different ones, to be sure, but high hurdles nonetheless.

A check of recent issues of *Ross Reports*, the most up-to-date and complete market-guide for television writers, reveals the following barriers to unknown, free-lance writers. One hour-long dramatic production agency states in part: "Currently using big name properties, well-known adaptors and writers; originals later in the season; adaptations on assignment." Needless to say, this entire statement, if taken literally, rules out the new writer attempting to gain recognition. He would not even have his scripts read, regardless of their merits, unless he could first qualify as a big-name author.

Another agency advises: "Accepting plays in three acts, submitted by recognized agents only." This restriction, when traced through, proves to be one of the most vicious of them all, for it catches the new writer up in a vicious cycle. In order to have his material considered he must acquire the services of a recognized literary agent; but in order to obtain the agent's services, he must already have achieved recognition as a big-name writer. So the creative cat chases his tail.

Still another agency admonishes: "Limited market; writers must submit several page synopsis and release, but most plays are written by a limited group." About the only realistic step the new writer can take for this program is that of obtaining a release form. For some strange reason, releases are easy to obtain from most agencies and networks in the business even if these groups will not seriously entertain the script idea or the script itself when submitted by an unknown. Perhaps the waste of paper is chalked up to good public relations! The request for a "several page synopsis" would rule out, of course, even a modern "Shakespeare" who had not as yet been seen on Globe TV. Just think how the Bard's producer would have reacted to a synopsis of *Lear!* To be sure, these synopsis-minded men can readily find precedents in other media to justify their stand, especially in the magazine medium. Article writers, even humorists, are required to submit outlines of their material before sending the essay proper. A synopsis of a joke or a humorous anecdote or an ironic turn of phrasing—imagine! But if you can justify that, I suppose you can justify equally well an outline of a play

whose real power resides in vitality of dialogue and depth of characterization, each quite impossible to capture in an outline.

Ironically, the spokesman for the program just referred to made a statement to the public press recently, a statement syndicated and released in newspapers all over the country, to the effect that all new writers should flock to the television medium. Here was the greatest opportunity, the greatest challenge. The statement sounded good and was probably taken seriously by many writers who had not subscribed to *Ross Reports*, or had not discovered through other sources, the agency's real limitations.

An all-too-common obstacle to writers is the requirement that they live in the New York or Los Angeles area. Thus the writer is often ruled out because of geographical circumstances over which he may have little or no control. The result has been most unfortunate, even for the established, big-name writer. Those writers who have abandoned the Midwest, the Southwest, or the South in order to live in New York or Los Angeles have often gone downhill as artists shortly after their arrival in the big city. The cultural wellspring existing in the vast areas of the country which motivated much of their earlier writings proved more difficult to tap when riding the Seventh Avenue Subway or racing down Hollywood Boulevard. Faced with this difficulty, many of these writers have set their plays aboard the subways and have concentrated their character attentions upon urban folk. Quite understandably, the American viewing public has long since tired of subway posters and Brooklynese speech.

The Hollywood movie production is about the only other outlet for creative writing that has imposed the restriction of geographical proximity. Fortunately for the American reader of novels, short stories, and magazine articles, a good writer can get a reading by any reputable publisher whether he lives in Cottonwood, Alabama; Sagebrush, Texas; or Cornfield, Iowa.

On the surface, then, the new writer seeking network consideration of his TV scripts is confronted with various obstacles, all of them sterilizing, if not suicidal, to a new medium: the demand for previous "credits," the recognized agent requirement, the insistence upon a synopsis, and the requirement of urban residence. The composite picture makes for quite a nut to crack. Yet, as a writing teacher who has gone through the cracking process on behalf of his students, I would encourage others to follow suit. How did I proceed?

First, I studied the program restrictions as described in *Ross Reports* to determine whether the obstacles had been sporadic or rather consistent during the past year. I found them consistent. Although there were healthy signs in the occasional listings of new programs born to live but very shortly in this TV universe, the old reliables worded their restrictions quite consistently through the months. I was interested in the programs which never die because I assumed that if I could gain assurance from one or more of them that they would read my students' scripts, the students would have several months at least to respond to the challenge.

Next, I wrote separate letters to each of the major programs in question, introducing myself briefly, pointing out the particular obstacle applicable to each as quoted in *Ross Reports*, citing the fact that occasionally a student of real artistic promise and surprising grasp of the medium passes through my classes, and asking if these few students

could not obtain consideration for their scripts *despite* the seeming barrier. I assured each story editor that I had no desire to flood him with amateur scripts and that I would exercise my best editorial judgment in selecting the ones to be passed along. I closed each letter by stating that if such an arrangement were feasible, I would appreciate the forwarding of several copies of necessary clearance forms, instructions to playwrights which some programs distribute to their writers, and sample scripts if available. Once the letters were mailed, I crossed my fingers and hoped. I had everything to gain and nothing to lose.

The response surpassed my highest expectations. Six of the eight letters were answered, all six in the affirmative. Again I might have chalked their answers up to mandatory public relations, had not the letters, by reason of their length and detailed encouragements, displayed marked enthusiasm.

A few excerpts are perhaps in order. "We would be glad to see any work of your students which you consider would make a good hour dramatic television play. There is no special instruction or format. All we want are good plays!"

An excerpt from another letter: "Yes, I would be happy to look at any scripts which you think might be suitable for use. . . . Don't worry about script format. As long as the scripts are typed, we aren't fussy about anything else. Thank you for your interest, and for thinking of us."

An excerpt from a letter which ran two pages in length: "While it is true that we are always interested in finding new writers, we have found it necessary to accept submissions only from reputable authors' agents, the exception being recognized professional writers. However, since you are a professional writer, I would be happy to have you send me a script by one of your students which you think is up to professional standards. I must ask that you only send one script at a time and that you wait until we return each submission before you submit another one. I hope you will understand that this is not intended to reflect on any work you may submit or that it is my intention to make hard and fast rules, but, frankly the problem is that we just do not have the staff or the time to accept submissions unless we limit those that do not come in through agents." Although my being classed as a professional writer seemed to save the situation insofar as this program was concerned, my status, other than the fact that I made my living as a writing teacher, apparently did not make any difference to the other five editors.

To be sure, only the first chapter of this story has been written—a very important one, indeed. It could be appropriately entitled: "Getting Someone to Open His Mind to the Possible Use of Material from New Writers." Or, "At Least the Scripts will be Read and Considered." The last two chapters of this story have yet to be written. One, will student scripts be accepted once submitted; and two, if accepted, what will be the effect of this network recognition upon other students and upon university producers, wherever they are employed, who heretofore have been reluctant to use student-written material?

Once more, I shall have to wait and hope. But this time I shall not be quite so surprised should the chapters have happy endings.

# THE IMITATION IN DRAMA OF THE INWARD LIFE

Albert Cohn

ART forms evolve slowly with many false beginnings, dead ends, and failures that nevertheless hold shards of value in their ruins. In the theatre of today we can see dramatists straining to break the bonds of naturalism in an understandable desire to give their work magnitude. Here in America, Thornton Wilder has never accepted the conventional mold of our serious drama, Arthur Miller breaks away from orthodox form in *Death of a Salesman*, and Tennessee Williams experiments in *Camino Real*. European dramatists of artistic stature have been even more noticeably restive, and have arrived at their points of departure sooner. Quite often the dramatist has repudiated an accepted theatrical form in an attempt to grapple with the problem of revealing fully, in dramatic terms, a protagonist's inner struggle.

According to Aristotle, so Butcher tells us, "The actual object of aesthetic imitation are threefold," comprising (1) "the characteristic moral qualities, the permanent dispositions of the mind, which reveal a certain condition of the will," (2) "the more transient emotions, the passing moods of feeling," and (3) "actions in their proper and inward sense." In interpreting Aristotelian dicta, Butcher expresses the opinion that, "What art seeks to reproduce is mainly an inward process, a psychical energy working outwards; deeds, incidents, events, situations, being included under it so far as these spring from an inward act of will, or elicit some activity of thought or feeling."[1]

I should like to consider here the third object of aesthetic imitation, that of "actions in their proper and inward sense." It is possible for narrative art "to reproduce . . . an inward process," but dramatic art, it seems to me, has rarely been able to achieve this truly, and then only by implication rather than explicit imitation. A novelist or poet writing for a single reader is able, and is often expected, to explore the interior struggle of his protagonist. A dramatist may not do this. To reproduce in uttered words five minutes of mental and spiritual struggle might easily require the entire playing time of an average drama. What the dramatist, therefore, gives us is not an imitation of an inward process but an imitation of the climactic result of that inward process, the result, of course, being an action. But the closer the dramatist can come to suggesting that process in showing us its result, the more deeply does he move us, and the more significant do we feel his work is in terms of human values. Racine was perhaps the greatest master of this difficult art. His characters often seem to be verbalizing their mental-emotional-spiritual throes, but doing so in poetry of the highest order. And because it is poetry, wrought with all the deceptive selectivity of a master, it has a power to hold

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[1] S. H. Butcher, *Aristotle's Theory of Poetry and Fine Art* (London, 1923), p. 123.

an audience in the theatre where the narrative stream-of-consciousness of a Dorothy Richardson or even a Virginia Woolf would, no doubt, send that audience rushing to the nearest exit. Racine's lack of detailed concern over his locales is symptomatic of his absorption in the interior life of his characters.

The Elizabethan Age through its stage convention of the soliloquy provided dramatists with the means of presenting an imitation of a character's inward life, and at the hands of its greatest poet this life was sometimes successfully simulated. In Richard of Gloucester's soliloquy (*3 Henry VI*), and in Juliet's potion scene, for instance, a mirror is being held up to the mental workings and changing emotional tones of the solo characters involved. And here again it is important to note that at such points in the progress of each play, locale fades away. Space vanishes and time ceases to bear any simulated relation to the observatory at Greenwich.

In the Elizabethan soliloquy the character revealing his spiritual processes speaks to no other person in the play, though he may be addressing the audience—which audience is not actively engaged in the play's action. By "spiritual processes" I mean the character's mental and emotional processes that, in combination, create an added psychic dimension to their existence. Similarly, the Racinean heroine shows us an imitation of the spiritual processes only when she is alone or conversing with a trusted confidante so loyal as to be practically part of herself. When these soliloquizing characters resume their overt relations with others in the drama, the meaning and emotional tone of their conversation are apt to be diametrically opposite from the truth as revealed in soliloquy.

This dilemma in dramatic art is caused by the simple fact that most people most of the time, either consciously or unconsciously, wear masks. And when the mimetic art of drama shows men in action it is usually showing the mask in action. Each man lives, and his actions represent, a double life consisting of an overt behavior and a spiritual existence that may be greatly at odds with his overt behavior. A great dramatist will, and a good dramatist often can, suggest the face behind the mask through the movements of the mask. But a *suggestion* is not an *imitation*.

What actually happens in the hidden life? The nature of drama seems to preclude its being shown. Henry James or Proust may dilate for pages upon a character's sensory responses, but Maeterlinck found it necessary to repudiate his theory of what he called "static" drama, claiming that not much importance should be attached to it as the idea had only been "a theory of my youth, worth what most literary theories are worth—that is, almost nothing."[2] Perhaps the fact that a drama is performed before several—usually hundreds of—persons at once makes it necessary to concentrate on imitations of the overt actions of men. It is difficult to engage for long the attention of an assemblage without physical movement.

The stage convention of the aside permitted playwrights of previous eras occasionally to lift the mask to the audience without the other characters on stage being aware of any deceit. But this device, insufficient as it was, has fallen into bad odor and may only be fearlessly used by a dramatist after he has achieved international recognition, and even then he dares to use it but sparingly. In *Strange Interlude*, O'Neill

[2] Quoted by John Gassner, *Masters of the Drama* (New York, 1945), p. 414.

used a modification of the old Elizabethan aside. No longer was it addressed to the audience, but rather it floated on the air in a stream-of-consciousness that had relation with no one but the thinker himself.

Can a dramatist create an imitation of this inward mental-emotional-psychic life? It is not a "static" life. It is a life in continual action. It is a highly individualized life, and, therefore, was never accurately simulated by the generalizations of expressionistic drama. I believe that an artist who is both a great poet and a great dramatist may be able to do this. T. S. Eliot came close to achieving a difficult imitation of simultaneous overt and interior action in *The Family Reunion*. Unfortunately, as the play was not completely successful (because of dramaturgical flaws that have no relation to the problem I am discussing), he abandoned his experiments in this particular type of poetic-dramatic form. But I have seen a fairly average audience completely engrossed in watching an imaginatively directed production of *The Family Reunion*, despite the play's obscurity at certain points. And what held and enthralled them, I am sure, was this unusual experience of witnessing an imitation not only of men in action, but also of the spirit (whether large or small) of men in action.

Drama as we know it ,therefore, is largely an imitation of the overt actions of men. Drama has not yet discovered how to reveal through imitation the spiritual—or inward—life of men, except by implication resulting from overt behavior. And implication, aside from the fact that it is not imitation, can never be wholly satisfactory because of the mask man wears. Perhaps if the mimetic art of the drama is to develop at all in the future, it will develop in this direction of creating a simultaneous detailed imitation of the spiritual as well as the physical movements of man. And this is a path whose early lengths only a few great poets seem to have been able to tread.

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# THE FORUM

## INVITATION TO THE PEN

By the time of the annual conventions, a new editor ordinarily finds himself and the editorial board with four numbers of the *Journal* already behind them. At Boston in August, however, we could confess only two numbers, and we looked ahead to six more before we should meet each other and our readers in convention again.

The Convention time offers the most lucrative opportunity for the editors to gain impressions of the extent to which they are tapping the resources of scholarly and professional writing in the association and are meeting the expectations of the readers they serve. At Boston the editor talked with many officers and members of the association, but unfortunately too few and too briefly. Many persons are interested in writing for *QJS* and have something important to present, but they seem to need in their busy lives the special stimulation of direct invitations and firm deadlines. So far as he can, the editor is pressing such invitations and setting such deadlines, but his knowledge, and the knowledge of the members of the editorial board, of what special contributions individuals have to make is sometimes defective, and the editors' time and energy are sometimes limited. We invite any of our readers, therefore, to suggest to us subjects for articles, for letters to the editor, or for contributions to Shop Talk and Book Reviews, either from themselves or from others who may need only special invitations to let us have the benefit of their thinking and their scholarship.

As the editor indicated in his report to the Administrative Council, the distribution of manuscripts received makes it difficult to publish substantial articles in each of the major areas of our field in each issue, or even frequently. In rhetoric and public address and in drama and theatre the supply tends to be most nearly adequate. Sometimes it is not possible to put into print all the commendable manuscripts submitted on those subjects. In other areas, however, the scarcity and quality of manuscripts is disappointing: in speech and hearing, in public speaking and forensics, in phonetics and speech science, in discussion, in business and professional speaking, in communication skills, in interpretation. In various of these areas, of course, other journals are active; and properly, no doubt, they have first claim upon the output of writers within their special provinces. The editors of *QJS* will do their best to maintain as wide a variety of good articles as possible, but we will have to fill our pages from the types of manuscripts which we receive or are able to solicit. We wish our fellow publications good success in the same effort.

After an experiment in two issues with assigning a special page to the president of SAA to address what he chose to the membership, we are discontinuing The President's Page, which does not appear in this number. Consultation with President Reid and with Mrs. Hahn and Mr. Dietrich, who will be presidents in the immediate future, convinced us that it would be better, instead, to invite the president to take advantage whenever he pleases of the pages of the Forum, where he and other officers and

any interested persons may bring to our attention what to them seems important. Concerning the Forum, the editor would urge greater use by our members of that section and of Shop Talk (edited by Professor Richard Murphy) for publishing those many significant pieces which are not strictly articles and perhaps should not be. There are always matters of exhortation, of inquiry, of information, of discussion, of argument, of controversy, on which something ought to be published. The editor welcomes contributions of these sorts in the form of letters. In the present number, for example, we publish a contribution to the discussion of elocution and an analysis of the O'Neill papers. Editor Murphy's essay on Brainstorming in the current Shop Talk is another example of the discussion of a current topic with the freedom and informality and use of "guest" writers which is usually not possible or feasible in a major article. May we invite more extensive use of these departments? Letters, or brief pieces that might be published as letters, should be sent to the editor, and potential "guest columnists" should send their offerings to Professor Murphy. In deciding whether to approach *QJS* with a particular piece, or to send it to *Speech Teacher* or *Monographs*, and in preparing manuscripts for submission, we suggest that writers give special attention to the suggestions on scope, style, and format published in the Forum for February 1957. When in doubt, send in your offering and let us decide.

D.C.B.

## ELITE STANDARD VS. DEMOCRACY

To the Editor:

In Professor W. M. Parrish's "last word" on elocution (QJS, February 1957), he has nowhere indicated that he understands the position taken by those who recoil from the very term "elocution." . . . To believe that "anyone will speak well if he only understands what he is saying" does not lead to the conclusion that all "are alike in ability" and "above any need for instruction." The alternative which Mr. Parrish offers, "that everyone may speak as he likes," does not imply that "there would be no need for instruction." His difficulty seems to stem from an unstated assumption that there is a one best way to speak, and from his stated preference for an elite standard. Both of these assumptions are denied by those whom Dr. Parrish criticizes.

My view is that in speechmaking potential each person presents an almost wholly different complex of variables. Little can be said in advance, therefore, of what a student will need. The late President Franklin Roosevelt, for example, surely must be recognized as one of the most effective speakers of our time. But he violated even the basic rules of emphasis. He did such a good job of it that he became unique in effectiveness. Also Mr. Roosevelt varied his manner of speaking to suit his audiences—and that, too, was effective. If we grant, as Dr. Parrish does, that communication is our purpose, then it follows that we must change our manner as our audience changes. We will seldom have a "cultured" audience, so we cannot find our standards by observing the practice of such an audience.

Vocal equipment also varies and we must suit our habits of speech to the available instruments. The emphasis, inflection, and pitch which one speaker may make effectively will produce laughter from the audience when attempted by another speaker. . . .

The difference between Dr. Parrish's views and mine, I believe, stems from

this source: I have a pluralist approach, his is monistic; I see the democratic need for developing a variety of excellencies, he thinks in terms of aristocratic absolutes. From this basic attitude it is easy for Dr. Parrish to misunderstand the nature of scientific investigation and to construe the "building upon the past" as a maintenance of a line of authority. . . . I must say that I enjoyed Dr. Parrish's historical review: but the job of discovering and remembering who first said what leaves no time for original investigation. It is proper to certain kinds of scholars, but it is useless in teaching people to speak as well as they are able.

We "moderns" believe in using any measure that promises to help any student, including practice in traditional reading expression, phonetics, "How now brown cow," or whatever. But we cannot agree that language is so stable or so rightly dominated by a "cultured" group that we can prescribe the "correct" way to say a sentence.

RAY MONTGOMERY
*Detroit Institute of Technology*

## THE J. M. O'NEILL PAPERS

To the Editor:

In August 1952, the Ohio University Library and the School of Dramatic Art and Speech purchased the private library of James M. O'Neill.

Since September 1956, at the suggestion of Dr. C. E. Kantner, Chairman of the School of Dramatic Art and Speech, and Dr. L. C. Staats, Professor of Speech, I have compiled a comprehensive bibliography of the material contained in the O'Neill collection. The materials are of four general types: 1) theses and dissertations required for graduate degrees; 2) graduate course term papers, research reports, etc.; 3) reprints of articles by contemporaries of O'Neill; and 4) six folders of private correspondence.

The theses and dissertations have been bound individually and placed in the departmental library of the School of Dramatic Art and Speech. The reprints and original papers have been classified in ten categories: audiology, debate, dramatics, homiletics, oral interpretation, oratory, phonetics, public address, speech correction, and speech science.

Many of the unpublished papers in the O'Neill library bear the names of persons well known in the field of speech, of which the following are representative: Paul R. Brees, "Some Aspects of the Rhetoric of Aristotle"; Gertrude Hicks, "The Oral Reading of Poetry as an Aid in Overcoming Personality Difficulties"; Leroy T. Laase, "A Criterion for Judging Debates as a Critic Judge"; Dallas C. Dickey, "Factors Making for Effective Debating"; Howard L. Runion, "The Treatment of Style in Periodical Literature Since 1915." Of historical interest is Rupert Cortright's "Debate Bibliography," which includes references to all the publications concerning debate prior to 1929.

The six folders of correspondence make very interesting reading. The first contains correspondence relative to the doctor's degree in speech. There is a representative survey of degrees granted and/or work in progress for the doctorate up to October 1933. This folder includes correspondence with E. C. Mabie, R. K. Immel, A. M. Drummond, M. M. Babcock, and others. Professor O'Neill's tabulation of the data sent to him from his colleagues around the country includes a list of doctoral students and the titles of their dissertations. Parts of this material were used by O'Neill in his speech "The Professional

Outlook," which appeared in QJS, February 1935.

In a folder which O'Neill labeled "The Woolbert Volume" are nine letters from him to Mrs. C. H. Woolbert and Miss Lousene Rousseau, with their replies. The series, beginning with a letter from O'Neill to Mrs. Woolbert, concerns his attempt to interest her in gathering together some of the papers, lecture notes, and manuscripts of C. H. Woolbert for publication in a single volume.

In the third folder, there are syllabi, course and lecture outlines, and other papers from the Department of Written and Spoken English at Michigan State University.

O'Neill labeled the fourth folder "Twenty Years of Speech Correction." In it he filed material which he had gathered in preparation for a speech on the subject to a group of teachers in Indiana. He had written to twelve clinics throughout the United States, asking for "historical information, . . . copies of reports of activities (such as annual or biennial reports to Deans or Presidents), or tables of figures on numbers of students, patients, degrees, theses, etc." His colleagues responded voluminously with what amounts to a representative review of the first twenty years of speech correction by the men who began the work in America.

The folder, "Graduate Work," contains notes, programs of study, and proposed requirements for M.A., M.S., and Ph.D. degrees in speech at the University of Michigan, chiefly in O'Neill's hand.

The sixth and final folder contains letters of application, thesis and dissertation proposals, letters of acceptance, etc.

All the graduate papers, reprints of articles, and folders of correspondence have been bound and placed in the departmental library. Any regular staff member of a department of speech who wishes to read the correspondence or the papers should apply in writing to Dr. C. E. Kantner, Chairman, School of Dramatic Art and Speech, Ohio University, Athens, Ohio.

WILLIAM C. SEIFRIT, JR.
*Manchester College*

## ELECTIONS
## SPRING 1957

The official results of the SAA elections of 1957, as reported by the Executive Secretary, follow. Persons whose names appear below will serve for full terms beginning 1 January 1958.

### SECOND VICE-PRESIDENT

Kenneth G. Hance, Michigan State U.

### THE ADMINISTRATIVE COUNCIL

Thorrel Fest, U. of Colorado
Robert T. Oliver, Pennsylvania State U.

### THE LEGISLATIVE ASSEMBLY

AT LARGE

Martin P. Andersen, U. of California at Los Angeles
Paul Boase, Oberlin College
J. Calvin Callaghan, Syracuse U.
Harvey Cromwell, Mississippi State College for Women
Carl Dallinger, State U. of Iowa
Hugo David, Michigan State U.
Douglas Ehninger, U. of Florida
Carl D. England, Dartmouth College
Mrs. Doris Goodrich, Public Schools, Rochester, New York
L. Day Hanks, John Marshall H. S., Los Angeles, California
Elbert Harrington, U. of S. Dakota
Lois S. Halladay, W. Phoenix H. S., Arizona
Robert T. Holland, U. of Iowa
C. Robert Kase, U. of Delaware
Leroy Lewis, American Inst. of Banking, N. Y., N. Y.
William J. Lewis, U. of Vermont
Ralph McGinnis, Montana State U.
Virginia R. Miller, Wellesley College
Wilbur E. Moore, Central Michigan College
Lawrence H. Mouat, San Jose State College
Ordean Ness, U. of Wisconsin

Mardel Ogilvie, Queens College
John Penn, U. of North Dakota
Charles Redding, Purdue U.
Ross Scanlan, College of City of New York
Bess Sondel, U. of Chicago
Howard Townsend, U. of Texas
Lillian Vorhees, Fisk University
John Wilson, Cornell U.
Leland Zimmerman, U. of Florida

**Eastern Area**

Helen V. Cushman, Slippery Rock State Teachers College
Ruth Damon, Russell Sage College
Edward Shanken, U. of N. Hampshire
Lloyd Welden, Sr., W. Virginia U.

**Southern Area**

Stanley Ainsworth, U. of Georgia
Glenn Capp, Baylor U.
Hardy H. Perritt, U. of Alabama
Claude Shaver, Louisiana State U.

**Western Area**

John A. Grasham, Los Angeles City College
Theodore W. Hatlen, Santa Barbara College
Elwood Kretsinger, U. of Oregon
Kathleen Pendergast, Seattle, Wash., Public Schools

**Central Area**

John Black, Ohio State U.
Albert Croft, U. of Oklahoma
William M. Dawson, U. of Wisconsin H. S.
Edgar E. Willis, U. of Michigan

## BUDGETS OF SAA

### 1957-1959

The following budgets were submitted by the Finance Committee and were approved by the Administrative Council of SAA at the convention in Boston, August 1957:

| | Revised Budget 1957-58 | Tentative Budget 1958-59 |
|---|---|---|
| *Publications:* | | |
| *The Quarterly Journal of Speech* | $13,350 | $14,140 |
| *Speech Monographs* | 5,000 | 5,200 |
| *Speech Teacher* | 7,150 | 7,460 |
| Annual *Directory* | 4,500 | 4,500 |
| Special Printing | 700 | 700 |
| Repurchase of Old Copies | 500 | 500 |
| *Printing and Mimeographing:* | | |
| Stationery | 500 | 500 |
| New Solicitations | 1,000 | 1,000 |
| Renewals | 500 | 500 |
| Placement | 500 | 500 |
| Convention | 3,000 | 3,000 |
| *Personnel:* | | |
| Officers and Committees | 2,500 | 2,500 |
| Secretarial and Clerical | 18,000 | 18,000 |
| *Dues and Fees:* | | |
| American Council on Education | 200 | 200 |
| AETA Share of Convention Fees | 250 | 500 |
| Commissions and Discounts | 1,000 | 1,000 |
| Bank Charges | 100 | 100 |
| Secretary's Bond and Audit | 350 | 350 |
| *Other Expenses:* | | |
| Postage and Distribution | 3,000 | 3,000 |
| Binding | 700 | 700 |
| Telephone and Telegraph | 300 | 300 |
| Insurance | 150 | 150 |
| Convention Expense | 2,000 | 2,000 |
| Depreciation | 1,000 | 1,000 |
| Provision for Doubtful Accounts | 500 | 500 |
| Office Supplies and Service | 1,600 | 1,600 |
| Reserve Fund for Permanent Headquarters | 1,500 | 3,000 |
| Total | 69,850 | 72,900 |
| Replacement of Old and Purchase of New Equipment | 500 | 500 |

# NEW BOOKS IN REVIEW

ROBERT GUNDERSON, *Editor*

## RECENT CRITICISM OF SHAKESPEARE AND THE ELIZABETHANS

Wallace A. Bacon

If truth did not bear repetition, we should never have had need for such a word as *platitude*. It is possible that platitudes are repeated too often; still, platitude or not, it is true (and I do not quite blush to repeat it) that Shakespeare was not of an age, but for all time. Since the purpose of playing, according to Hamlet, is to hold the mirror up to nature, it is natural enough that each day finds itself reflected in the plays of Shakespeare—and that each critic finds his own views perspicuously mirrored there.

The volumes being surveyed in these paragraphs run a considerable gamut; their authors are concerned with problems historical, textual, theatrical, "critical," pictorial, biographical, social, bibliographical—the list can be extended, and it reads like Polonius' catalogue of plays performed at court.

I do not mean to be mocking. I suffer, I think, only from the sense of giddiness felt generally today by students of Shakespeare. There is so much to be read; the avenues of study continue to widen and extend—perfectly properly, on the whole. But each student must begin to feel uncomfortably that he *is* an island, and not part of the main.

*Wallace A. Bacon (Ph.D., University of Michigan, 1940) is Chairman of the Department of Interpretation, School of Speech, Northwestern University.*

It is refreshing, therefore, to find two "picture books" on the list before us, though that term is woefully inadequate to describe their contents. F. E. Halliday, first of all, has written the text and Edwin Smith has taken the photographs which together make up *Shakespeare: A Pictorial Biography*. Mr. Halliday, already well-known for such volumes as *A Shakespeare Companion*, amply demonstrates his view that, contrary to the common delusion, quite a lot is known about Shakespeare. He sets down the facts, writes of them with affection, and surrounds the playwright with contemporaries whose names help establish a sense of the times in which Shakespeare lived. It must also be confessed that Mr. Halliday frequently seems to know more of the facts than the evidence would warrant, and that he often slices too easily and gaily through knotty critical and historical problems. "There can be little doubt," he writes, for example, though I for one doubt it firmly, "that the inspiration [of *Pericles*] was his granddaughter, an inspiration carried over into his last three plays. . . . After the strain of four years of tragedy the relief must have been sweet indeed" (p. 102). Mr. Halliday is full of sympathy for the "strain" of tragedy: "Even for Burbage, playing the tragic heroes at the Globe, the strain must have been considerable,

but for Shakespeare it must have been almost unbearable, as month after month he lived the parts and suffered with the characters he was creating—for this complete self-identification is one of the main secrets of his art—suffered the jealousy of Othello, the madness of Timon and Lear, the remorse of Macbeth, the insane pride of Coriolanus and the despair of Antony" (p. 95). I hope I am not simply willful in supposing that the experience of tragedy—even for the actor and the writer!—can be extremely exhilarating. All I mean to point out here, however, is that Mr. Halliday's excursions into judgments, as contrasted with his reporting of facts, are likely to cause a certain amount of rustling and bristling among his readers. But the book has in it much that is sound, and almost everything in it is of interest. The photographs, which add up to close to 150 different pictures of scenes, buildings, historical persons, books and documents, are effectively chosen and on the whole wisely displayed, though several of the title pages and documents are almost impossible to read because it has been necessary to sharply reduce the type. *Shakespeare: A Pictorial Biography* surely belongs in the library where it will be easily available to young students. It is a handsome and useful venture.

When I picked up Allardyce Nicoll's *The Elizabethans*, I will confess that it was with misgivings. The book attempts, according to the jacket, to give in a "picture-document history," the "feel of the Elizabethan age." The task of accomplishing so much in so brief a volume might well frighten a more timid scholar half to death, but Mr. Nicoll, who is used to large ventures, cheerfully confesses in his preface that "obviously, an anthology such as this can hope to do no more than provide a general glimpse of the time," and then proceeds to do more within the compass of his book than one would think at all possible. I think the publishers do not claim too much for the book when they say of it: "This book does what it usually takes a library and a museum and some years' study to do; it does it with an immediate effect of life and directness, with no glass in front of it." There are 421 numbered items in this gallery—photographs, reproductions of paintings, title pages and quotations and pictures from Elizabethan books, illustrations of costumes and coins and architecture and surgeons' instruments and furniture—in short, an amazing array of things coming within the span of Elizabeth's reign. Spelling and punctuation have been modernized in extracts from texts, for the convenience of the modern reader; some changes have been made silently in texts. But on the whole, the age speaks to us sharply and in fascinating detail within the pages of the volume. Nicoll's text connecting the illustrations is brief, sound, and informative—exactly the right text for his book. It covers such subjects as Queen Elizabeth, the spheres of heaven and earth, government and justice, the church, London, the plague, the English countryside, the home, education, science, the arts, the army, and the navy; Nicoll's own comments serve to introduce quotations on these subjects from contemporary writings. The book will be highly useful even to specialized students working in Renaissance studies. It is photographically the equal of Halliday's book, though the Halliday study has the virtue of being printed on stock which does not permit backing photographs to shine through. At $5.00, the book is decidedly worth owning.

It is a pleasure to be able to report, next, the series of editions of Shake-

speare's plays appearing under the Penguin imprint as *The Pelican Shakespeare*. Thus far nine of the volumes have come to my attention: *Macbeth*, edited by Alfred Harbage, who is also the general editor of the series; *Henry V*, edited by Louis B. Wright and Virginia Freund; *Henry IV, Part One*, edited by M. A. Shaaber, and *Part Two*, edited by Allan Chester; *Richard II*, edited by Matthew Black; *Hamlet*, edited by Willard Farnham; *The Winter's Tale*, edited by Baldwin Maxwell; *Measure for Measure*, edited by R. C. Bald; and *Coriolanus*, edited by Harry Levin. All except *Hamlet* cost 50c each; *Hamlet*, properly enough, merits an extra 15c. It is not possible here to examine each of the editions in detail, nor to compare the merits of the individual editors. But in general, the brief critical introductions (averaging about 10 pages each) are factual and informative, with brief notices concerning the texts used for the editions. Each volume contains the short essay entitled "Shakespeare and His Stage" written by the general editor. Like the critical introductions, this essay carefully avoids detailed problems. The texts themselves have their scenes divided by the use of a printer's ornament, and the editors have not hesitated to remove indications of scene breaks where the customary practice has seemed faulty. The usual act-scene indications have been relegated to the margins for use as a reference aid. It is perhaps possible to argue with Harbage's statement that the act-scene division is of "very dubious authority so far as Shakespeare's own structural principles are concerned," but on the other hand something is to be said for reducing all the editions to a regular plan. The books are neatly printed, sturdily bound in contrast to some other paperback volumes, and sensibly footnoted. Let me, finally, point to Farnham's succinct and unpretentious introduction to his edition of *Hamlet* as a triumph of good sense. *The Pelican Shakespeare* will be welcomed by students and teachers alike, though the dedicated Shakespeare scholar will naturally find other editions more to his taste.

The Princeton University Press has published *The English History Play in the Age of Shakespeare*, by Irving Ribner. Surely the time is ripe for an extended study of this genre, since two books on Shakespeare's history plays (those by Lily Bess Campbell and E. M. W. Tillyard) have added considerably to our interest in the subject. I am sorry to say that Mr. Ribner's book seems to me not at all to be the book we need. Stylistically it frequently reminds one uneasily of unpublished doctoral dissertations. It refers religiously to scholarship on its subject, it marshals an imposing array of facts and opinions; it looks at a wide range of plays. But essentially what is one to think of a book which, in listing English history plays, glances from Skelton's *Magnyfycence* to Shakespeare's *King Lear* and tries somehow to extend its definitions to include both? The definition seems finally not worth the effort, and little of either Skelton's or Shakespeare's play is illuminated by the labor. Though Ribner's book is more ambitious in its aim than either the study by Tillyard or that by Miss Campbell, it is far less rewarding than either.

It is scarcely surprising to find Allardyce Nicoll's name appearing a second time on our list—this time as editor, of course, of the tenth volume in the annual *Shakespeare Survey*. By now the volumes in this series have been securely established as useful tools for both the student and scholar, and probably little can be said to add to what has already been written about them.

Volume 10 is concerned with Shakespeare's Roman plays, though this is not the only subject considered in it. J. C. Maxwell considers the criticism written on the plays between 1900 and 1956, and there are separate essays on *Titus Andronicus* and *Coriolanus*. Other general articles are concerned with Shakespeare's knowledge of Latin and Greek, with costumes and staging problems, with *Lear* and *Othello*, and so forth. Professor Maxwell's article is the sort to which we have become accustomed in these annual *Survey* volumes—a descriptive, evaluative essay covering the range of articles on a particular subject related to Shakespeare; a kind of intelligently annotated bibliography of its subject upon which desperate scholars, faced with the overwhelming stacks of critical writings, must more and more depend, even at the risk of being at the mercy of the bibliographer's tastes. Fortunately, the *Shakespeare Survey* essays are rather uniformly sound and sober; one relies on them with something like a minimum of risk. This volume, following the usual practice, also has summaries of the year's contributions to Shakespearian study and Shakespearian production: critical studies are reviewed by Kenneth Muir, studies relating to Shakespeare's life and stage are reviewed by R. A. Foakes, and textual studies are reviewed —meticulously, as usual—by James G. McManaway. I cannot resist mentioning with some pleasure Richard David's rather exasperated account of Tyrone Guthrie's production of *Troilus and Cressida*, with which I found myself heartily in agreement. Finally, I must confess to my growing feeling that despite their great, good usefulness, the yearly volumes of the *Shakespeare Survey* become less and less interesting as volumes of criticism. They are frankly tools for the scholar, not volumes from which he comes with new insights into the plays themselves, ordinarily.

Indeed, I hope it is not lack of gratitude which makes me say that the Shakespearian criticism of the past four or five years (a rough estimate, at best) seems to me not as a whole very striking in quality. To return to the point with which this review began, I should argue that we are more frequently treated to accounts of plays as examples of critical methods, to essays reflecting the predispositions of critics themselves, than to dispassionate examinations of the plays. I, for one, am rather weary of the use of Shakespeare for illustration of critical brilliance, and happily or unhappily I cannot subscribe to the notion that the criticism itself is more significant, in this case, than its object. It is not *simply* desperation which makes me feel that if a choice has to be made it is better to read the plays than to read the criticism. Even close, methodical, organic criticism may reveal more corpse than corpus.

The final volume to be considered here is a collection edited by Leonard F. Dean and entitled *Shakespeare: Modern Essays in Criticism*. "Modern" includes the year 1925, since the volume has an essay printed by E. K. Chambers in that year. Mr. Dean has tried to include essays on all the major plays, a few general essays, and essays representing a variety of critical positions (though this last group is not meant systematically to represent "schools of criticism"). Doubtless these aims are all good as aims for an anthology, and the names of the authors of the essays read like a "Who's Who in Shakespearian Criticism"—Granville-Barker, Caroline Spurgeon, Chambers, Tillyard, W. H. Clemen, E. E. Stoll, O. J. Campbell, G. Wilson Knight, etc. The newer critics are represented by such names as Northrop Frye, D. A. Traversi, Roy

Walker, Robert Heilman, and John F. Danby, among others. How account, then, for the feeling that the book as a whole fails to live up to expectations? Partly, I suspect, the book suffers from its having extracted chapters or sections from longer works, with a consequent dilution of the argument. Again, the special interests of the writers, from play to play, are such that too few of the plays are ever treated in anything like their entirety; we are dieted upon discussions of *aspects* of the plays, so that the volume as a whole is not particularly rewarding for the general student and is, on the other hand, not needed by the scholar who has already read the essays in fuller contexts. The book does show the great variety of interests among modern critics of Shakespeare; special interests include imagery, stage conventions, dramatic types, historical backgrounds, drama and myth, ritual, and symbolism. But there is too little synthesis. I am enough out-of-date to find E. E. Stoll's essay on *Macbeth* and *Othello* still as satisfying as anything in the book.

If it is the purpose of playing to hold the mirror up to nature, it is perhaps also the purpose of criticism in large part to hold the mirror up to literature, and not up to the critic's own face, fascinating though that may be. Meanwhile, carp though we may, all of us who care about Shakespeare studies must go on reading. After all, no one has ever doubted that the scholar's path has its own share of thorns. A few thorns are not too great an agony to pay for the real wonders of Shakespeare.

### BOOKS REVIEWED

SHAKESPEARE: A PICTORIAL BIOGRAPHY. By F. E. Halliday with Photographs by Edwin Smith. New York: Thomas Y. Crowell, 1957; pp. 147. $5.95.

THE ELIZABETHANS. By Allardyce Nicoll. New York: Cambridge University Press, 1957; pp viii+174. $5.00.

THE PELICAN SHAKESPEARE. Baltimore: Penguin Books.

THE ENGLISH HISTORY PLAY IN THE AGE OF SHAKESPEARE. By Irving Ribner. Princeton, N. J.: Princeton University Press, 1957; pp. xii+354. $5.00.

SHAKESPEARE SURVEY: AN ANNUAL SURVEY OF SHAKESPEARIAN STUDY AND PRODUCTION, X. Edited by Allardyce Nicoll. New York: Cambridge University Press, 1957; pp. viii+171. $4.00.

SHAKESPEARE: MODERN ESSAYS IN CRITICISM. Edited by Leonard F. Dean. New York: Oxford University Press, 1957; pp. viii+426. $2.65.

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KING RICHARD II. By William Shakespeare. Edited by Peter Ure. Cambridge: Harvard University Press, 1956; pp. lxxxiii+207. $3.85.

KING HENRY VI, PART 2. By William Shakespeare. Edited by Andrew S. Cairncross. Cambridge: Harvard University Press, 1957; pp. liv+197. $4.50.

KING HENRY VIII. By William Shakespeare. Edited by R. A. Foakes. Cambridge: Harvard University Press, 1957; pp. lxv+215. $3.85.

Publication of New Arden editions of *King Richard II*, *King Henry VI, Part 2*, and *King Henry VIII* swells to fourteen the number of Shakespeare's plays to appear in this excellent series, inaugurated only five years ago under Una Ellis Fermor's distinguished direction. The New Arden Shakespeare texts, by virtue of careful, independent, and stimulating editing, have become the first choice today of Anglo-American stage directors, educators, and readers at large throughout the world.

Peter Ure bases his *King Richard II* upon the 1597 First Quarto, which holds general provenance over the Folio. Thus enabled to report in summary form on the problematical matter of the play's F1 copy-text, he endorses Richard Hasker's speculation in behalf of a "made-up Q3." (In this important respect, Ure's edition offers certain advantages over the more ambitious, F1-derived Variorum *Richard II* [1955], which, through a fragmentary, indeed half-hearted, statistical "survey," effectually confuses the copy-text question.)

Though adopting the view that "Q1 is likely to be fairly close to Shakespeare's autograph," the editor incorporates modern punctuation—a wise, welcome departure from prevailing New Arden practice—into his "selective" critical apparatus. His seeming ignorance ("Three copies of Q1 are known") of the extant, recently col-

lated Petworth $Q_1$ is disturbing, though; and the bald imputation of a "memorial and probably surreptitious" $Q_1$-$Q_5$ Deposition Scene is surely questionable.

Ure's Introduction also gives fresh, thorough treatment to "Sources," and includes original and provocative sections on "The Garden Scene," "Political Allegory," and "King Richard's Tragedy." The text itself is a marvel of compression and accuracy.

From a purely textual standpoint, Andrew S. Cairncross' edition of *King Henry VI, Part 2*, is a workmanlike job, richly annotated. And this editor's three-part ("Historical," "Textual," "Literary") Introduction is as up-to-date as possible—but not so fair-minded, regrettably, as it seems well-informed.

Having announced his indebtedness to Peter Alexander's "Shakespeare's *Henry VI* and *Richard III*," Cairncross initiates his own discussion by claiming that "*The Contention* (Q) shows all the characteristics we now associate with reported texts, or 'bad quartos.'" Then, rather narrowly, he proceeds in terms of "the modern, memorial version of the [revision] theory"—as though its present wide acceptance rendered it necessarily valid.

The editor acknowledges "a strong section of resistance, especially in America, among critics who consider the [revisionist] theory inadequate," but he never offers to deal with this "strong section" on its own terms (which do *not* reside in minutiae). He is certainly not justified in dismissing Charles Prouty's controversial *"The Contention" and Shakespeare's "2 Henry VI"* with mere footnote citation.

R. A. Foakes, however, who supplies good reasons for regarding *King Henry VIII* as predominately Shakespeare's work, does so only after reviewing fully and equitably all sides of the problem. Suggesting that "the origin of the Folio text is closely bound up with the question of authorship," this editor ultimately proposes that Fletcher's share "must have been considerably less than the usual division ascribes to him." The Technical Introduction is rounded off with authoritative subsections on "The Date" and "The Sources."

In his Critical Introduction, Foakes ventures, imaginatively and compellingly, that *King Henry VIII* cannot properly be judged by criteria affecting Shakespeare's early histories: "In choosing for his plot the peaceful aspects of a reign Shakespeare was doing something new for him, and was enabled to present in more purely dramatic terms something of that perspective of life which is largely overlaid by myth and symbol in the other late plays."

Brief consideration, finally, is given to "Stage History." The play itself, which poses few textual difficulties, receives a thoroughgoing re-editing and ample annotation.

PAT M. RYAN, JR.
*Yale University*

LITERARY CRITICISM: A SHORT HISTORY. By William K. Wimsatt, Jr., and Cleanth Brooks. New York: Alfred A. Knopf, 1957; pp. xviii+755+xxii. $8.95 trade; $6.75 text.

ANATOMY OF CRITICISM: FOUR ESSAYS. By Northrop Frye. Princeton: Princeton University Press, 1957; pp. x+383. $6.00.

COUNTER-STATEMENT. By Kenneth Burke. Phoenix Books; Chicago: The University of Chicago Press, 1957; pp. xiii+219. $1.25.

THE FUNCTION OF CRITICISM. By Yvor Winters. Denver: Alan Swallow, 1957; pp. 200. $3.00.

CONTEXTS OF CRITICISM. By Harry Levin. Cambridge: Harvard University Press, 1957; pp. xi+294. $5.00.

For students of both the practical arts and the fine arts the books listed above represent a varied and, in the main, an extremely useful addition to the critical lore. This present "Age of Criticism" continues in its investigation and application of critical principles without abatement. Taking two thousand years of critical thought as their province, William Wimsatt and Cleanth Brooks, with remarkable success, weave their way through conflicting sets of critical values to present a systematic short history of literary criticism. Neither encyclopedic in its method nor Saintsburyan in its breadth, the volume is a series of narrative focuses on critical ideas. Had they had to make a choice between a more markedly aesthetic direction and a more grammatical direction, the authors remark that they would have chosen "the latter" in the "full classical sense of the term 'grammatical.'" What they aimed at and have presented is a "history of ideas about verbal art and about its elucidation and criticism." From Aristophanes to T. S. Eliot, and from Isocrates to I. A. Richards, the authors have discriminated among poetic and rhetorical strands of thought to present a fine synthesis. They have permitted the critical episodes to take shape out of the milieu and

in doing so have given sharp focus to the relative positions of rhetorical conceptions and poetic conceptions in the development of verbal art.

As one turns to Northrop Frye's *Anatomy of Criticism*, one cannot help recalling an observation of Kenneth Burke: "By all means, let us *lessen* the emphasis upon 'rhetoric,' insofar as we mean by rhetoric the concerns inherited simply from nineteenth-century aesthetics. But let us *increase* the emphasis upon rhetoric, insofar as we can replace aesthetics with the classic trio (rhetoric, poetic, dialectic)." ("The Criticism of Criticism," *Accent* [Autumn 1955], pp. 289, 290.)

Although Frye was originally concerned with literary symbolism and Biblical typology in William Blake and Spencer, he so generalized his purpose as to present a synoptic view of the scope, theory, principles, and techniques of literary criticism. This broadening has yielded four essays: "Historical Criticism: Theory of Modes," "Ethical Criticism: Theory of Symbols," "Archetypal Criticism: Theory of Myths," and "Rhetorical Criticism: Theory of Genres." It is with the last of these essays particularly that the student of rhetoric may be concerned. "Rhetoric," says Frye, "has from the beginning meant two things: ornamental speech and persuasive speech. These two things seem psychologically opposed to each other, as the desire to ornament is essentially disinterested, and the desire to persuade essentially the reverse. In fact ornamental rhetoric is inseparable from literature itself, or what we have called the hypothetical verbal structure which exists for its own sake." Thus the die is cast, and Frye is mainly concerned with rhetoric as "ornamental speech." There is considerable promise in an opening statement: "The basis of generic criticism in any case is rhetorical, in the sense that the genre is determined by the conditions established between the poet and his public." However, the promise soon disappears as the "public" recedes farther into the background. A section within the essay dealing with "The Rhetoric of Non-Literary Prose" appears to this writer to be an exercise in obfuscation. When one finds the "purest form" of the rhetoric of persuasion to action in "the speech rhythms of a boy talking to a dog," and the "link between rhetoric and logic" as "'doodle' or associative diagram," he concludes that knowledge of classical rhetorical theory and practice constitutes a real barrier to understanding. In truth, one of Frye's real weaknesses lies in his superficial acquaintance with the rich store of Greco-Roman rhetorical theory and practice, to say nothing of an almost total ignorance of the wealth of modern scholarship in rhetoric by people in the field of communication. Early in the book Frye remarks that his "approach is based on Matthew Arnold's precept of letting the mind play freely around a subject to which there has been much endeavor and little attempt at perspective." It is indeed doubtful to this writer that play of fancy is a proper method for bringing perspective to problems that have suffered from want of careful distinction. What rhetoric really means is not readily discernible to this writer. Is "ornamental rhetoric" really "inseparable from literature itself"? Is rhetoric as persuasion to action chiefly emotional debauch? Is there any support from the psychologists for believing that ornamental speech and persuasive speech are "psychologically opposed to each other, as the desire to ornament is essentially disinterested, and the desire to persuade essentially the reverse"?

Without reference to the many attempts that have been made through the ages to state relationships between rhetoric and grammar, and rhetoric and logic, Frye proceeds to pose possible relationships. Fairly innocent of the Aristotelian and Ciceronian rationale, he concludes that "If there is such a thing as conceptual rhetoric, which is likely to increase in proportion as the discursive writer tries to avoid it, it seems as though the direct union of grammar and logic, which we suggested at the beginning of the essay might be characteristic of the non-literary verbal structure, does not, in the long run, exist." More of an attempt to marshal support for the many generalizations the author makes and more precision in the handling of terms would have helped the reader, and perhaps the author as well. The book contains useful insights and hints for the student of rhetoric and for the student of literary art.

The reprinting in paperback of Kenneth Burke's *Counter-Statement* provides a refreshing antidote to the critical assumption that rhetoric is chiefly "excessive aesthetics." Sometimes referred to as "the most brilliant essay in technical criticism in this generation," Burke's *Counter-Statement* is the earliest in a long series of his writings devoted to literary works and methods of analysis. Students of rhetoric will be particularly grateful for ready access to his excellent essays, "The Psychology of Form" and "Lexicon Rhetoricae." Enlightened by acquaintance with the whole Greco-

Roman tradition in rhetoric and by knowledge of the contributions of psychology, anthropology, and the social sciences generally, Burke, more than any other contemporary literary critic, has sought to restore classical relationships among the terms of the trivium, *rhetoric, logic, poetic*, and to employ the full resources of these terms in literary analysis.

Yvor Winters' *The Function of Criticism* accumulates his published, critical writings of the past decade. Students of the oral interpretation of literature undoubtedly will be pleased to find reprinted Winters' lecture on "The Audible Reading of Poetry" delivered at Kenyon College in 1949 and originally published in *The Hudson Review* in 1951. Merciless in his criticism of interpretative abilities of students of literature, of actors' reading of Shakespearean lines, of the performances of poets reading their own works, Winters asserts that adequate audible reading must be "reading in which the rhythm of the poem is rendered intact, without the sacrifice of any other element." To Winters, "A poem in the very nature of the case is a formal statement; and the reading of a poem is thus a formal occasion. A poem is not conversation; neither is it drama." Accordingly, "A formal reading which avoids dramatic declamation will necessarily take on something of the nature of a chant." Eliot often "reads dramatically" and sometimes "descends to the practice of the actor who is salvaging a weak text"; Randall Jarrell reading his poem "Lady Bates" in the Library of Congress series is "very dramatic, very emotional, and very bad." To Winters, "There will never be a first-rate poet or a first-rate critic who lacks a first-rate ear; and no one will ever acquire a first-rate ear without working for it and in the proper manner."

Other essays are concerned with the problems of the modern critic, with examination of the poetry of Robert Frost and of Gerard Manley Hopkins, and with English literature of the sixteenth century. Not gifted with modesty, or with generosity towards other critics and writers, Winters pursues his characteristic eclectic course. Always provocative, sometimes delightful, his collection of essays makes rewarding reading. Winters is a polemicist, frequently at odds with his contemporaries in literary judgments, who needles and makes pronouncements in the grand manner.

The essays forming the *Contexts of Criticism* had their origin in lectures presented on various occasions by their author, Harry Levin, Harvard University Professor of English and Comparative Literature. With charm and grace he ranges widely over a variety of topics of interest to students of the humanities: new frontiers in the humanities, the meaning of classicism, realism, tradition, the style of Hemingway, the revival of rhetoric in contemporary criticism. The author has made "no effort to erase the marks of oral presentation." Free from the self-consciousness that marks much contemporary criticism, Levin manages casually to weave into his essays a remarkable number of critical observations pertaining to definition, formulation, and method on the one hand, and on the other, analysis of style, structure, and technique.

MARIE HOCHMUTH
*University of Illinois*

FORM AND MEANING IN DRAMA: A STUDY OF SIX GREEK PLAYS AND OF HAMLET. By H. D. F. Kitto. New York: Barnes and Noble, 1957; pp. vii+341. $6.00.

Nearly twenty years ago, in the preface to *Greek Tragedy*, Professor Kitto made clear that his business was "with individual plays, each a work of art and therefore unique, each obeying only the laws of its own being." In his latest work, *Form and Meaning in Drama*, he carries on the same business of analyzing unique creations only by the critical principles appropriate to them. But by narrowing his focus to six Greek plays and *Hamlet*, he can analyze the form of each play more thoroughly than he could in the earlier book. *Form and Meaning* is not an aesthetic of the drama, nor even an inquiry into the relation between form and meaning as the main title implies. It is, rather, practical criticism of the *Oresteia, Philoctetes, Antigone, Ajax*, and *Hamlet*, plus two speculative chapters on Greek and Elizabethan tragedy and on the "religious" nature of tragedy.

True, one can infer Professor Kitto's principles of criticism from his analysis of these seven plays and even get some idea of how he conceives form and meaning to be related (though he is less satisfactory here than one would want). His principles are, in the main, those first expressed in, or basic to, *Greek Tragedy*. Thus, the meaning of a play is "the total impact which it makes on the senses and the spirit and the mind" (p. vii). To get at this meaning, concentrate on the design of the play. Settle problems of interpretation by depending not on the logic of life (whatever that is) but on the logic of the play

itself—that is, its structure or its style. Respond to the play imaginatively, not analytically; understand it, but don't add to it; keep within it—don't go behind it or beyond it to irrelevant sociology or tribal customs. The first and final place of inquiry is the text, not scholia; dramatic fact and not Aristotle's *Poetics*. That such sound principles are more often professed than practiced should not mean that they ought not be professed again, especially by one who does practice them.

But the real virtues of this book come not from Kitto's aesthetic speculations nor from anything radically new in his interpretations. The real virtues come from his unusual ability to reveal new insights into even the most familiar plays. His analysis of the *Oresteia* does not materially depart from the interpretation in *Greek Tragedy*, but in his new chapters the meaning, the "total impact," of the trilogy is vividly re-created by as searching and sensitive an analysis as any Greek play has ever had. Through some eighty-odd pages of close explication the excitement and the awe of these magnificent plays are never once lost. The chapter on the *Eumenides*, especially, can stand alongside the best criticism of Greek drama within this generation.

Nothing after these chapters (like nothing after the *Oresteia* itself) quite comes up to their power and vision. He does more justice to the structure of *Ajax* here than he had in his earlier categorical remarks. In a disproportionately long study of *Philoctetes* his formal analysis makes him conclude that it is a play about political morality rather than about the moral adventure of Neoptolemus. *Antigone* is analyzed largely as a "religious" play: Creon, the central hero, is in conflict with the gods, and the play moves on a double level—human and divine. Here as elsewhere Kitto makes his analysis both exciting and convincing, but it is not until the long chapter on *Hamlet* (nearly 100 pages) that we regain the closeness of analysis and the breadth of vision of the opening chapters.

Only in this chapter does the unity of the book become apparent. Shakespeare recalls Aeschylus: to both dramatists the gods and men are partners; both were "grappling with the same fundamental realities, and expressing themselves in what is recognizably the same dramatic language" (p. 326). Both wrote a kind of drama in which divine activity is a controlling force because it represents "the framework of inexorable law." Since this drama is different from the tragedy of character, the form of tragedy that Aristotle analyzed, it should not be judged by Aristotelian standards (which Kitto severely criticizes). Freed from both Aristotle and secularism, *Hamlet* is revealed as a moving religious tragedy in a study that is, like all the previous chapters, deeply felt, persuasively argued, and brilliantly written.

EDWARD B. PARTRIDGE
*Bucknell University*

COMEDY IN THE SOVIET THEATRE. By Peter Yershov. New York: Frederick A. Praeger, 1956; pp. 280. $5.00.

Yershov's survey of comedy under the communists was published for the Research Program on the U.S.S.R., and is No. 26 of the Praeger Publications in "Russian History and World Communism." In his survey he mentions, analyzes, or discusses scores of writers and score upon score of plays. He makes it clear in the first sentence of his Foreword that: "These sketches are to be regarded not as a history of Soviet comedy but, rather, as materials for such a history." His summary, as he points out, does not pretend to bibliographic completeness. Many plays were not available to him; hence his objective has been, in so far as possible, to trace "the succession of Soviet comedy genres, their themes and characters, as these have been determined by the literary policies of the Communist Party."

He divides his study into seven major sections, as follows: I. Laughter in the Ruins; II. The Soviet Comedy of Manners; III. Industrial and Agricultural Comedies; IV. Lyrical or Psychological Comedy; V. Socialist Realism; VI. Comedy during the Second World War; VII. Comedy of the Postwar Period. An index of authors and titles follows and concludes the book. All except two of the major sections are divided into subsections. There are also reference notes attached to each chapter. From this outline it becomes clear that Yershov's chief concern is primarily with the subject matter and comic writers, rather than with the artistry and structure of Soviet comedy. He summarizes play after play and character after character in order to show how the materials have been treated. Any such series of summaries of any body of comedies would tend to make them seem relatively sterile, unimaginative, and lacking in wit and humor; but Yershov also makes it plain that these very deficiencies have arisen from Communist Party suppression and Soviet absolutism.

During the early period of the Revolution, those theatres that did remain open devoted themselves largely to the staging of old pieces,

among which the tragedies of Shakespeare and Schiller were prominent. The first important professional theatre opened by the Soviet government began its career on February 15, 1919, though there were earlier Communist-Party theatre groups at work. The earliest genre of Soviet comedy to develop, the *agitka*-comedy or "living newspaper," was based upon a Russian folk genre, the *rayok*. As early as 1918, in his "Decree to the Art Army," Vladimir Mayakovski proclaimed that "all art must be given to all the people" and was instrumental in developing another genre, the *Mystery-Bouffe*, a fantastic extravaganza designed to satirize the old order and old attitudes, and to exalt the new communist revolutionary society in the making. The *agitka*, however, proved more effective, enduring and influential upon later comedy. Comic *agitki* were utilized for all manner of indoctrination, including the soldiers of the Red Army. Eventually the Soviet leaders and theatre men came to see that the *agitki* "'exactly answered the demands of the time,' but not the demands of the spectators." Lacking in emotional effect, they became ineffectual as indoctrination. Hence the *agitka* was turned upon the *agitki* in the early days of the "First Five-Year Plan."

Perhaps the most significant body of Soviet comedy from the literary and artistic point of view is found in what Yershov calls "The Soviet Comedy of Manners," without defining the term. It is apparent that this term, comedy of manners, when applied to Soviet comedy stemming from Ostrovski, does not mean exactly the same thing that is designated by the term as applied by John Palmer to the artificial, sophisticated, witty comedy of Restoration England or by the usage of modern writers in discussions of the comedies of Maugham, Barry, or Behrman. Early Soviet comedies of manners were written largely by fellow travelers down into the 1920's. By 1928-1929 the pressures of Party dictates and censorship had increased greatly. In 1932 all literary groups, including proletarian and fellow travelers, were liquidated, and on April 23 the Central Committee of the Communist Party established the Union of Soviet Writers as the only group allowed to exist. Yershov says: "During the thirties and forties 'socialist realism' was proclaimed the only permissible style in the U.S.S.R." and in consequence the comedy of manners dealing with urban life quickly withered. Yet a few such comedies, largely written by Shkvarkin and Katayev, did continue to appear. "Peasant" comedies of manners, "Youth" comedies, and "Proletarian" comedies veered more and more from the old comedy of manners under the pressures of rigid Party censorship and discipline.

The remaining chapters of the book deal with "Industrial and Agricultural Comedies," "Lyrical or Psychological Comedies," "Socialist Realism," and "Comedy of the Postwar Period." It can be seen from these indications that the plan of the book is not, in terms of comedy as a form, a logical one. The plan results in considerable repetition and some confusion. Despite its deficiencies, this is a useful book to the student of drama who wants some insight to what has been happening in the art of drama behind the Iron Curtain. Perhaps the picture is as dreary and sterile as the author makes it seem, but his book conveys an impression that his anticommunist bias too definitely colors his critical judgments. In his report not a single comedy and not a single writer of comedy stands out. It may be true that Communist absolutism has reduced comedy to a dead level of mediocrity, and Yershov makes it clear that totalitarianism and suppression have taken their toll. Moreover, the practice of comedy is a dangerous thing under a tyranny. Yet one wonders if the irrepressible comic spirit has not managed here and there to elude the Commissars and rise up slightly above this dead level of sameness and the commonplace.

HUBERT HEFFNER
*Indiana University*

THEATRE WORLD, SEASON 1955-56. Edited by Daniel Blum. New York: Greenberg, 1956; pp. 256; 773 plates. $5.00.

THEATRE '56. Edited by John Chapman. New York: Random House, 1956; pp. 501; 12 plates. $5.00.

THEATRE WORLD ANNUAL (LONDON), No. 7, 1955-56. Edited by Frances Stephens. New York: Macmillan, 1956; pp. 176; 302 plates. $4.50.

CONTEMPORARY THEATRE, 1953-1956. By Audrey Williamson. New York: Macmillan, 1956; pp. xi+195; 46 plates. $5.00.

THE THEATRE ANNUAL, 1956 (XIV). Edited by Blanche A. Corin. New York: Theatre Annual, 1956; pp. 65; 8 plates. $1.50.

For those of you who like to keep score, Mr. Blum's and Mr. Chapman's books provide year by year records of our Broadway theatre. This is the twelfth annual issuing of Blum's *Theatre World*, and as before his story is told with

abundant pictures and a listing of production credits for the June to June season. Also chronicled are the activities at City Center, holdovers from the previous season, national touring companies, plays that didn't make it into town, major Off-Broadway productions, and the work at the two Stratfords. His book concludes with thumbnail biographies of the season's players, and obituaries of theatre folk.

Continuing in Burns Mantle's path, *Theatre '56* is the fourth of Mr. Chapman's annual surveys and includes an essay on the whole Broadway season by Mr. Chapman, a discussion of the Off-Broadway doings by George Freedley, and a longer summary of the London season by C. B. Mortlock. Mr. Chapman has selected twelve plays from the season, from which he presents scenes linked together by synopses of the action. These include: *The Diary of Anne Frank, The Lark, Tiger at the Gates, The Chalk Garden, No Time for Sergeants, A Hatful of Rain, Time Limit!, The Ponder Heart, Mister Johnson, The Matchmaker, A View from the Bridge,* and *The Most Happy Fella.* A listing of Pulitzer prizes and Critics Circle awards, the production record for the season, the holdovers, lists of plays summarized in previous Chapman volumes, an obituary section, and a listing of books on the theatre published during the year, round out this current volume. Theatre workers and plays are indexed.

*Theatre World Annual (London), Number 7,* does the same job for West End productions. Editor Frances Stephens reviews the London season, lists the productions and their casts alphabetically, and then summarizes the story of each of the plays with text and pictures. He also includes the work of the Old Vic, and outstanding ballet and opera companies.

All three books would be more valuable theatrical records if there were full-stage pictures of all sets. Most of the pictures are less useful close-ups.

Covering a slightly wider field, *Contemporary Theatre, 1953-1956,* is a summary of the major productions in the British theatre, including the Bristol, Old Vic, and the Birmingham Repertory Company, for the time indicated. Mr. Williamson groups his plays under discussion into useful categories like "Shakespeare" and "Period Comedies," and analyzes each production in a lively, journalistic style. The pictures are of an unusually high quality.

This is the fourteenth year of Blanche Corin's *Theatre Annual,* a collection of essays and research papers on the theatre. Well printed in a small soft-bound volume, the current issue contains the following absorbing articles: an analysis of Edwin Forrest's Othello by Barbara Alden; a spirited discussion of the joys and frustrations of play reviewing by William Hawkins; A. M. Nagler's scholarly paper on the possible use of "periaktoi" at the Medici Court between 1565 and 1589; a discussion and defense of contemporary farce by James T. Nardin; stage manager Robert Downing's behind-the-scenes report on the staging of Williams' *Cat on a Hot Tin Roof;* and Edward A. Langhans' careful investigation of the Restoration prompt-book of Shirley's *The Sisters.*

JACK CLAY
*University of Miami*

FORM AND IDEA IN MODERN THEATRE. By John Gassner. New York: Dryden Press; pp. xiv+290. $4.50.

To those of us seriously interested in modern theatre, led by desire, interest, and necessity not only to take thought considering the nature, the plight, and the future of theatre and drama, but to wade through the mass of books poured forth in an ever-rising and too frequently roaring stream upon us, it has long been apparent that there was an urgent need for an authoritative, concise and ordered but really comprehensive and deeply philosophical single volume on the subject, and that John Gassner, sound and seasoned scholar, brilliant and experienced critic, teacher, producer; editor, anthologist, wise and witty writer, was pre-eminently the man to do the job.

The fortunate but incredible miracle has happened. John Gassner has written *Form and Idea in Modern Theatre,* a truly important book, the book that meets the need mentioned, but which carries within itself the obvious qualities of staying power and permanence. This is a work destined to survive as a classic of scholarship and criticism when those other books, faddishly fiddling with or penumbrally impinging upon the chaos of modern theatre, with which we have been cramming our shelves for a half century, have been forgotten or superseded by their too duplicatory fellows, among which Gassner's slim little volume will remain firm, a thoroughly sound and sane, a wonderfully cogent and cohesive, a profound and provocative analysis of the varied problems, the warring schools and -isms, the dramaturgic and technical experiments of the last two-and-a-half centuries of theatre in the Western world.

In his Foreword, Gassner writes: "In my overview, the modern theatre appears as an enterprise marked by instability, eclecticism, and a mélange of genres." Without oversimplifying, he reduces the essential conflict to one between realism and theatricalism, and proposes a possible and very desirable reconciliation between the two, based upon his valid interpretation of the theatrical experience itself. No review could summarize this book. It is not a book for casual reading. The most knowledgeable and experienced reader will want to reread and reread before he can appreciate the closely-packed and closely-reasoned wholeness of it. But it is a richly rewarding and infinitely valuable book. The amazingly brief text is supplemented with carefully annotated illustrations and an invaluable thirty-page annotated "Chronology of Modern Theatre," ranging from 1486 to 1950.

While working on the book, Gassner wrote me that in it he had said what he had to say on his subject and suggested he should let it stand as his critical and scholarly achievement. But this man must go on helping and leading the rest of us. Being the man he is, happily he will. He cannot halt the movement and the progress of that lively mind.

E. J. West
*University of Colorado*

THE TECHNIQUE OF ACTING. By F. Cowles Strickland. New York: McGraw-Hill, 1956; pp. xviii+306. $5.95.

This book covers exactly what its title says. It does not describe a method of acting (observation, imagination, etc.) as Stanislavsky and Boleslavsky do. It does not even favor one method ("from the outside in") over others, as McGaw's *Acting Is Believing* does. Rather, it contends quite logically that any actor, irrespective of his initial approach to a role, is judged by the effectiveness with which he projects the total concept to the audience; therefore, "the system of training proposed in this book is designed to help the actor give an intelligent and competent performance, even when inspiration is lacking, and—equally important—to show him how to use an inspiration when he is fortunate enough to have one."

On the other hand, this most detailed book does not present specific rules of stage movement or offer exercises for improvement of voice and diction, as Albright's *Working up a Part* does. In fact, "it assumes that the actor has already acquired complete technical mastery of his voice and his body."

What this book does is break acting into concrete categories (entering, phrasing actions in relation to thoughts, building a climax, timing, invention of actions, pointing, tempo, rhythm, pace, style, etc.) and then fully explore the inherent techniques useful in each category. Each extensive chapter includes excellent exercises, all based on about ten well-known plays. Professor Strickland is always clear, never dogmatic; he does not, for example, say that Capulet shows his anger at Juliet by doing thus and so. Instead, he analyzes all the technical possibilities open to Capulet, showing what effect each one might have on the audience, and then points out that each actor must select that technique which accurately reveals his own concept of the character.

Some readers will probably miss discussion per se of common problems like listening and motivation or of such other facets of acting as the sources of emotion in memory and recall. The former are clarified by implication; and the latter, while they may be fully discussed, are taught in laboratory, if at all, only with difficulty. Professor Strickland has in this book only the teachable core of the art of acting, those visible, tangible techniques which can be practiced, observed, corrected, and compared. This practicality should be appreciated by both actor and teacher who wish to begin their study in specific terms rather than abstract generalities.

W. J. Friederich
*Marietta College*

ALEXANDER HAMILTON: SELECTIONS REPRESENTING HIS LIFE, HIS THOUGHT, AND HIS STYLE. Edited, with an Introduction, by Bower Aly. American Heritage Series, No. 20. New York: Liberal Arts Press, 1957; pp. xxvi+261. Cloth $3.50; paper $1.25.

Last September, President Eisenhower issued a proclamation urging the observation of the year beginning January 11, 1957 as the Alexander Hamilton Bicentennial. This book by Bower Aly aids us in giving a proper recognition to the abilities, services, and present significance of Alexander Hamilton.

Professor Aly has drawn upon his extensive learning in the study of Hamilton and his times to present a volume which will be indispensable to the student of both rhetoric and history. The compressed introduction, which shows so well the vantage point of rhetoric as an instrument of criticism and understanding, the well-selected bibliography,

and the selections from his writings arranged according to chronological periods, with brief and pointed editorial introductions, enable a reader to form an independent judgment about this highly controversial figure. The epilogue offers several opinions on Hamilton as a public speaker, and reprints most of Aly's essay on this subject from *A History and Criticism of American Public Address*, III, edited by Marie Hochmuth. This is an essay which deserves wide reading.

The selections from Hamilton are here given in a brief enough compass to encourage the reader to go directly to Hamilton, himself. They induce this reader to share Bower Aly's estimate of him, and to be grateful for such a well-reasoned judgment. We should give heed to President Eisenhower's proclamation, even if we are Democrats.

This is a well-planned and brilliantly executed book in a valuable series, and inevitably suggests that the same method of editorial selection and criticism should be extended.

EVERETT HUNT
*Swarthmore College*

HENRY CLAY AND THE ART OF AMERICAN POLITICS. By Clement Eaton. Boston: Little, Brown and Co., 1957; pp. 209. $3.50.

This spring a committee of the United States Senate chose five outstanding Senators of the past whose pictures will decorate panels in the Senate's public reception room. Report had it once that the committee might agree on only three out of sixty-five nominees—Calhoun, Webster, and Clay. In any event, the triumvirate emerged among the chosen five—powerful men of their time, legendary in ours.

In national and party councils Clay was the most influential of the three, yet today his career seems the most ephemeral. All were primarily partisans, but Clay suffers by comparison with Calhoun and Webster because he was not a profound or original thinker—eschewed abstract political thought and left no disquisitions for scholars to pore over. This is not to say he lacked vision or settled principles. Clay was architect and ardent advocate of great programs, such as his American System, but he is popularly remembered as a pacificator and compromiser, somewhat suspect for compromising too much and for personal advantage. Certainly the contours of his political life were shaped by his rapidly shifting environment, by an expanding nation that generated conflicting interests of such number and intensity as to threaten the nation's perpetuity.

Although writers on political theory give short shrift to Clay, he has not suffered from lack of biographers. A number of biographies were written by Clay's contemporaries, notably Sargent and Greeley, Mallory, and Colton. Carl Schurz turned out the first critical study and was nearly hauled into court for his pains. Twenty years ago, first-rate studies by Poage, Mayo, and Van Deusen were published. Eaton's volume, the most recent Clay biography, belongs to "The Library of American Biography" series edited by Oscar Handlin.

The Eaton biography is very good indeed, although I find nothing strikingly new in it. What we have here is a scholarly and neat exposition in short compass of the life and times of Clay. This is, I think, its main distinction. The book confines itself to telling events, critical issues, and basic motivations. Eaton's appraisals are marked by perspicacity, and he succeeds admirably in making this paradoxical statesman come alive through deft personal sketches.

In one respect the book falls short of its promise. The title links Clay to "the art of American politics," creating expectations that the writer will ultimately deal with Clay within some framework of a generalized art of politics of which Clay's career is suggestive. His career invites perennial questions such as these: Are a priori principles sufficient and valid tests of statesmanship, as moralists and reformers of Clay's age and ours insist? Or should standards be derived pragmatically, admitting both principle and circumstance to modify the other? When do flexibility and willingness to compromise mark out the statesman, when the truckling and opportunistic politician? In fairness, questions of this order do seem to underlie Eaton's analysis, but I hoped to find these and other matters dealt with explicitly perhaps in a final chapter. And since Clay's oratory was an important part of his art of politics, more needs to be made of it. To be sure, there are scattered comments about it, but these are surface portrayals and judgments.

Withal, this book is good biography—good reading for students of history, politics, and speech.

ERNEST J. WRAGE
*Northwestern University*

LINCOLN AND THE BLUEGRASS. By William H. Townsend. Lexington: University of Kentucky Press, 1955; pp. 392. $6.50.

In common with students of rhetoric, I have read a 'passel' of books about Abraham Lin-

coln. When the last volume of Sandburg's *War Years* had been laid by, almost all had been said, I thought, which needed saying about this great statesman and orator. So this book, *Lincoln and the Bluegrass,* though attractive in format and print, made a trip across the Atlantic unopened. But last evening I began to read the book. Tonight, as the clock in the Rådhus tower in Århus, Denmark, chimes midnight, I have read the last page of the last chapter entitled "Lilac Time," a moving tribute to Lincoln's memory. It has been an entirely pleasurable experience, an exciting time.

For the first time this reader realized to what extent Lincoln's views were molded by his experiences in Kentucky, and particularly in Lexington. Obviously this is Dr. Townsend's thesis, but he does not develop it as an argument. Instead he recreates a city, first as the Athens of the West, a center of education and culture revolving about the homes of Robert Todd, John C. Breckinridge, Justice Robertson, Robert Wickliffe, and Henry Clay. The picture which the author presents of the Todd-Lincoln family is somewhat rare in Lincolniana: an affectionate family with strong ties, and all sharing in the pleasant life of a cultured society.

But as Lexington becomes the dead center of the slavery struggle, the author shifts scenes. We watch the same leading figures face the great questions of Christian morality and slavery, of "gradual emancipation," of freedom of the press, of release of a race from human degradation. Lincoln was a witness to this struggle. Slavery became a many-sided question. Here, where he earlier had formed lasting impressions of the slave jail and market, the whipping post, the degradation of comely octoroons, he now saw friend turn foe; he witnessed the breaking of families, and the venomous, disastrous feuds among leaders in the state. And Lincoln, as President, did not lessen his regard for the power of Kentucky and its importance to the Union. He once wrote Senator Browning, "I think to lose Kentucky is nearly the same as to lose the whole game."

Dr. Townsend writes with ease. He slips over the old Lincoln stories, and if he must include a well-known incident, he does it with such freshness and vigor that the effect is pleasant nostalgia. He is careful to document when it is necessary, but there is no parade of erudition. Perhaps one might question the amount of attention paid to Lincoln's early employer, Denton Offut. Certainly he is a minor character. One suspects that the author enjoyed following the peregrinations of this illiterate "magic horse trainer" over the United States and Europe, although Offut's connection with Lincoln becomes increasingly remote as the story continues.

It's a good book. Read it.

MILDRED F. BERRY
*Fulbright Lecturer, Denmark, 1956-57*

BEN BUTLER. THE SOUTH CALLED HIM BEAST! By Hans L. Trefousse. New York: Twayne Publishers, 1957; pp. 365. $5.00.

The second of two biographers of Benjamin F. Butler in the past three years, Professor Trefousse's purpose is, according to the blurb on the dust jacket, "to restore the name of Benjamin Franklin Butler to its rightful place in the drama of that troubled [Civil War] era." Just what Butler's "rightful place" really should be is not quite clear. Professor Trefousse makes a valiant but somewhat less than successful attempt to create a more benign and altruistic picture of "Silver Spoon" Butler than the evidence seems to warrant. Even the frontispiece reflects the author's avowed intention, for it is a seldom seen and, for "Old Squint Eye" as he was sometimes known, a rather flattering photograph of him in military uniform.

Actually, this biography adds little to our knowledge of the man who successfully commanded the northern troops which occupied New Orleans in 1862 and less successfully opened the case for the prosecution in the trial of Andrew Johnson for "high crimes and misdemeanors." In general, the book is interestingly written and closely documented. Occasionally, as in the case of the political machinations of the times, one almost loses sight of Butler in the labyrinth of details. There are other moments when the reader, particularly if he is a student of public address, might wish for a more searching and more highly critical evaluation of Butler's speaking, in spite of the fact that the author devotes his entire preface of five pages to Butler's championing of the Civil Rights Bill in Congress in 1875.

In summary, one can agree with Professor Trefousse that Butler "entertained the country" and that "he added color to its history," but it is difficult to ignore the ethical implications of the author's concluding statement that "for these achievements he deserves credit, no matter what his motives."

GORDON L. THOMAS
*Michigan State University*

WILSON: THE NEW FREEDOM. By Arthur S. Link. Princeton, N. J.: Princeton University Press, 1956; pp. xiii+504. $7.50.

Aspiring doctoral students and professors contemplating biographical research would do well to examine pages 473-488 of *Wilson: The New Freedom*: "Bibliography of Sources and Works Cited," including "*only* those . . . cited in the footnotes of this volume." Thirty-nine collections of manuscripts (diaries, papers, correspondence) in twelve locations head the list; there are twenty-eight public documents and fifty-nine newspapers from a dozen countries. As if this were not enough, the scholarly reader is referred to pages 283-313 in the author's *Woodrow Wilson and the Progressive Era* "for a full review and analysis of the sources and literature dealing with the New Freedom period. . . ."

This research is the labor of many years. How can a man earn a living and do all this besides? The answer appears obvious; he cannot. Professor Link has had the support of the Princeton University Research Committee and the Institute for Advanced Study, the John Simon Guggenheim Memorial Foundation, the College of Liberal Arts of Northwestern University, and the Northwestern University Research Committee. A year's leave of absence helped; so did "generous assistance for the last details of checking and proofreading." "It is literally true," says the author, "that I could not have done the research for this book or have written it without this substantial support." How many in the speech profession can tell a similar tale?

*Wilson: The New Freedom* takes the President from his inauguration in 1912 almost to the outbreak of hostilities in Europe in the fall of 1914. This is the highest peak of Wilson's national leadership, his successful struggle to enact the first major reform legislation of the modern Democratic Party.

And how was Wilson's leadership achieved? "The first of these techniques of leadership," writes Link (page 149), "was to assert the position of the President as the spokesman of the people and to use public opinion as a spur on Congress. Theodore Roosevelt had demonstrated the usefulness of this method, but Wilson used it to fullest advantage and made it inevitable that any future President would be powerful only in so far as he established communication with the people and spoke effectively for them.

"His chief instruments in achieving a position as national spokesman were of course oratory and public messages. . . . He was a virtuoso and a spellbinder during a period when the American people admired oratory above all other political skills." On the periphery of the Wilson administration was an obscure assistant secretary of the navy, Franklin Delano Roosevelt, with whom the parallel is obvious.

Historian Link describes a complex Wilson: cold, often arrogant, making every issue a moral issue, yet an effective political leader and guiding genius of the New Freedom. Do we think of Wilson as a progressive? Then remember his opposition to women's suffrage and Palmer's child labor bill. He favored segregation and helped fasten Jim Crow on the Capital and the Post Office and Treasury departments. He defended California's right to discriminate against Japanese-Americans. Wilson was a laissez-faire states-rights spokesman of the liberal Democrats, whose Federal Reserve Act was "the greatest single piece of constructive legislation of the Wilson era. . . ."

This is the second in what Link modestly hopes will be a "nearly definitive biography"; the first (*Wilson: The Road to the White House*) appeared in 1947. At this rate the series appears to be the work of a lifetime of scholarship. So far at least, Link's writing "does honor to the memory of a great man."

GREGG PHIFER
*Florida State University*

CRISIS IN COMMUNICATION: A CHRISTIAN EXAMINATION OF THE MASS MEDIA. By Malcolm Boyd. Garden City, N. Y.: Doubleday, 1957; pp. 128. $2.95.

MASS CULTURE: THE POPULAR ARTS IN AMERICA. Edited by Bernard Rosenberg and David Manning White. Glencoe, Illinois: Free Press, 1957; pp. x+561. $6.50.

The public relations counsel and what is sometimes dignified by the phrase "the engineering of consent" are now considered essential to any promotional campaign whether it involves the selling of soap or the electing of a public official. The mass media have become too complicated and too expensive for the amateur to manipulate. What these developments mean to our society is a subject of some anxiety and considerable debate. The two books considered in this review seek to interpret these new cultural forces.

In the *Crisis in Communication* Malcolm Boyd analyzes the impact of the mass media on religion. The author, who laid aside a grey

flannel suit and a career as radio and television producer to become an Episcopal clergyman, is well-qualified to consider the central question, "What is my Christian vocation as a communicator or as a listener, a viewer or a reader?" He argues that "the Church must play a dual role, speaking out against studied and highly developed exploitation of emotions and desires of human beings and also abstain itself from such exploitation." However, in presenting its message, he feels that the Church can make a wholesome use of the mass media, particularly radio and television. This little book contains many stimulating ideas, but it seems to this reviewer to lack unity. When the reader finishes reading it, he is likely to wonder just what the author has tried to say.

*Mass Culture*, a collection of forty-nine articles, has as its primary purpose to provide a resource book for college students who wish to study "the interplay between mass media and society." The contributors range from Alex De Tocqueville and Walt Whitman to S. I. Hayakawa and David Riesman. Many of the selections were taken from "relatively inaccessible scholarly journals" and "little magazines." Twelve are printed here for the first time. The eight headings under which the articles are grouped suggest the scope of the collection: the issues joined, perspectives of mass culture, mass literature, motion pictures, television and radio, divertissement, advertising, and the overview.

Little is missed. The reader will find here discussions of paperbacks, Mickey Spillane, Orphan Annie, Hollywood, rock-'n-roll, jazz, card playing, and television.

In making their selections the editors have attempted to give an overview without advancing any particular point of view. The scope of the book is suggested in the divergent views of the co-editors. Rosenberg says that "at its worst, mass culture threatens not merely to cretinize our tastes, but to brutalize our senses while paving the way to totalitarianism." In contrast to this pessimism, White argues that the mass media make possible the extension of "a cultural richness" to the "average man" that "no previous age could give him."

This book should prove of interest to persons concerned with the communication arts of radio, television, and cinema. It will interest anyone who seeks to understand American civilization.

WALDO W. BRADEN
*Louisiana State University*

**PROBLEMS OF COMMUNICATION IN A PLURALISTIC SOCIETY.** Edited by Reynolds C. Seitz. Milwaukee: Marquette University Press, 1956; pp. 166. Apply.

The rising tide of interest in communication as a fruitful framework in which to study the problems of twentieth-century society is dramatized by the appearance of this series of papers presented at the Conference on Communication at Marquette University last year. The contributors to this collection are men of varied disciplines and persuasions but all are concerned in one way or another with maintaining or regulating the ebb and flow of ideas which sustain a pluralistic society.

These essays cover a territory that is vast and, as yet, largely uncharted. The central theme around which these papers turn is stated at the outset by Richard McKeon who notes that "an age usually characterizes itself effectively by the manner in which it poses basic problems and by the means which it employs in seeking solutions to them." The persistent problem of our society that he sees is one of "making men of one mind in truth." This opening paper, the most provocative in the series, should be sampled much more deeply than space permits here, but the ethical ideal which he formulates in answer to his own problem is stated so cryptically that it bears repeating: "A truth which is not subject to discussion is an impediment to the discovery of truth; an ideal which is used as an instrument is an impediment to the enrichment of values; a freedom of conformity is an impediment to a freedom of self-realization; an authoritarian society is an impediment to all processes of discussion and government by agreement." This theme, with many variations, and some contradictions, is developed and elaborated in the essays which follow on censorship, free access to government information, and the role of the press.

As one might expect, a collection of this kind does not lend itself to easy categorization. The themes are different, the workmanship erratic, the insights range from the profound to the pedestrian. But this should not be construed as an indictment of the end product. There is sufficient insight and stimulant here to make the study of these essays very worthwhile.

DEAN C. BARNLUND
*Northwestern University*

THE LIBERTIES OF AN AMERICAN. By Lee Pfeffer. Boston: Beacon Press, 1956; pp. 309. $5.00.

When basic American liberties were proclaimed by the Founding Fathers in 1787, their nature and enjoyment posed no special problems to citizens or courts of that distant day. People felt the rights to worship, speech, assembly, and the like required neither judicial definition nor constant scrutiny for their preservation. They were "natural rights," although then as now enjoyed in the midst of a world, three quarters of whose population were ignorant of their existence. Today the pressure of an alien political philosophy and the internal growth of administrative agency law have combined to change the erstwhile simple relation of citizen to his government into a highly complex system of rights and duties which undergo constant change. Indeed, daily scrutiny by the private citizen of new laws, decisions, journals, and books is essential to the preservation of the democratic type of government his ancestors knew in these United States.

Here, in the judgment of the reviewer, is a highly articulate attempt to take the literate citizen behind the statutes and the political trends they seek to control—to the mental processes of high judges as they come to grips with particular issues in a given case. Factors discussed and evaluated, especially as to speech and assembly cases, include: the federal Constitution, federal statutes, the political philosophies of the judges, their legislative and judicial experience, and their individual abilities and prejudices. These are the imponderables which control answers to problems involving rights of silence, loyalty oaths, abatement of loud-speaking apparatus as nuisances invading rights of privacy, the application of police power to a hostile audience, and the like.

Behind the particular set of facts the author has located the processes of statutory and constitutional construction and interpretation as they affect application of law to the broad social problems of right to believe or disbelieve, to speak or be silent, to associate with subversives, or to restrict the search for knowledge and the opportunity for learning by legal process.

This timely book is designed for intelligent readers everywhere, but especially for those concerned with the what, how, and why of public address, written in a style sensitively adapted to the combined needs of informative and persuasive composition.

The standard for claiming competence in the what, why, and how of public address has risen almost daily. Fewer and fewer people are able to meet its exacting requirement. But there can be no doubt that this volume will make that rigorous intellectual task easier of accomplishment for those who will study it with the care that its broad scholarship, clear understanding, and mature judgment deserve.

GEORGE P. RICE, JR.
*Butler University*

THE ONE-EYED GUNNER AND OTHER PORTRAITS. By Robert Beloof. London: Villiers Publications, 1956; pp. 68. $2.00.

FOR SOME STRINGED INSTRUMENT. By Peter Kane Dufault. New York: Macmillan, 1957; pp. 52. $2.75.

THE OPULENT CITIZEN. By LeRoy Smith, Jr. New York: Macmillan, 1957; pp. 91. $3.50.

THE SINAI SORT. By Norman MacCaig. New York: Macmillan, 1957; pp. 62. $2.25.

The poems of these four books are in the manner that is sometimes called "modern." They abound in ambiguities and enigmas and are apparently intended for those who delight in the decoding of puzzles. These poets have, or seem to have, original ideas, powers of sharp observation, and great skill in word-play, but they lack the passion that conventionally has been the motive for poetry. Their talents are employed not in making their thoughts communicable but rather in disguising them into all sorts of baffling obscurities. Sentence structure is often tangled and tortuous, pronouns may have no clear reference, metaphors may lack both clear meaning and clear application, and sometimes there are bursts of sheer gibberish: "I see you here, by fiddling slides of air/ To a density enough," or "Eternity . . . is not unknown, yet sea-eroded, beaches,/Is not suspended arcs of spray," or "Rocks, logs, pulse's thunder/ Pulled to the mouth/ Stronger than drag on apple mass." There is some employment of meter and rhyme, but the meter never has a full satisfying flow, and the rhyme is generally for the eye, not the ear, and seldom gives a pleasing completeness to the sense. Occasional obscurity in poetry can be tolerated, but here it seems to have been deliberately cultivated and regarded not as a fault, but as a virtue. There are spots of lucidity and some of the poems are wholly understandable, but the reader is continally annoyed by the lack of simple clarity, the lack

of pleasing fluidity, and the apparent desire to avoid all the conventional forms of poetic expression except, curiously, the setting of the poems in print as if they were conventional verse. After a careful reading and frequent rereading of these poems, I do not recall any that I would like to return to, or any, except some of Mr. Smith's rather prosy Roman dialogues, that I feel I could make intelligible and appealing to a listener. They are not for oral interpretation.

W. M. PARRISH
*University of Florida*

READINGS IN LINGUISTICS: THE DEVELOPMENT OF DESCRIPTIVE LINGUISTICS IN AMERICA SINCE 1925. Edited by Martin Joos. Washington: American Council of Learned Societies, 1957; pp. viii+421.

The subtitle indicates the purpose of this book; Dr. Joos has printed a number of studies (chiefly from *Language*), which illustrate 'the development of descriptive linguistics in America since 1925.' His Preface sets the scheme: the method of American linguistics, as foreshadowed by Boas, was established by Sapir and Bloomfield, each of whom in his own way was indebted to de Saussure: induction rather than deduction formed the instrument. The studies begin with Rulon S. Wells's account of de Saussure's system of linguistics (*Word* 3.1-31, 1947), continue with representative articles by Sapir ('Sound patterns in language,' *Lang.* 1.37-51, 1925) and Bloomfield ('A set of postulates for the science of language,' *Lang.* 2.153-64, 1926); forty further articles discuss various aspects of phonemics, morphemics, and structural analysis. Several of the articles, most notably Charles F. Hockett, 'Implications of Bloomfield's Algonquian studies,' *Lang.* 24.117-31, 1948, deal with historical linguistics. In a brief review one cannot do more than indicate a few among the more notable of the other articles, particularly Yuen-Ren Chao, 'the non-uniquencess of phonemic solutions of phonetic systems,' *Bulletin of the Institute of History and Philology,* Academia Sinica, Vol. IV, Part 4, 363-97, 1934; Zellig S. Harris, 'From morpheme to utterance,' *Lang.* 22.161-83, 1946; Bernard Bloch, 'Studies in colloquial Japanese II: Syntax,' *Lang.* 22.200-48, 1946; Martin Joos, 'Description of language design,' JASA 22.701-8, 1950; Einar Haugen, 'Directions in modern linguistics,' *Lang.* 27.211-22, 1951; Martin Joos, 'The medieval sibilants,' *Lang.* 28.222-31, 1952; Robert P. Stockwell, J. Donald Bowen, I. Silva-Fuenzalida, 'Spanish juncture and intonation,' *Lang.* 32.641-65, 1956. Dr. Joos has appended notes to a number of articles and commented on some technical terms. A full index would have been useful. There are a regrettable number of minor misprints.

This undoubtedly is an important and useful book, which covers with some thoroughness one characteristically American approach to linguistics. No specimen, however, of the work of such eminent, and distinctively American, linguists as Prokosch and Sturtevant, both of whom were active and influential between 1925 and the present day, has been included; the fact that the subject matter of the book is descriptive linguistics cannot wholly exclude either. There is, in other words, a certain narrowness in the book's attack, within the limits of which, however, the treatment is excellent.

JOHN MACQUEEN
*Washington University*

STUTTERING: SIGNIFICANT THEORIES AND THERAPIES. By Eugene F. Hahn. (Second edition prepared by Elise S. Hahn.) Stanford, Calif.: Stanford University Press, 1956; pp. xii+180. $4.00.

The 1956 or second edition of *Stuttering: Significant Theories and Therapies,* is indeed a thorough reworking of the first or 1943 edition. It is to be hoped, therefore, that prospective readers will not be misled by the similarities in title, editorial and physical format, and authorities represented between the two editions, but will give the new materials the attention they deserve.

Like the first edition, the revised edition is addressed primarily to students of speech correction rather than to the stutterer himself. Also, as in the case of the first edition, the essential format of a series of articles either actually written by, or in some cases approved by, a specific authority, has been retained. Each authority presents a two-part statement of his or her own theory and therapy. Each statement is complete within itself; it is made without specific reference to other statements within the book.

It is reassuring to find new names, such as George Kopp and Joseph Sheehan, appearing in the current list of authorities. It is even more reassuring to find that many of the authorities listed in the first edition, such as Bluemel, Bryngelson, Johnson, and West, have prepared revised statements for the new edition.

This second edition, which was prepared by Elise S. Hahn, is a significant addition to the literature of this field. It shares the weaknesses

of its predecessor in that the individual presentations are frequently too brief to be thoroughly understandable. But it also shares the basic strength of its predecessor in that the healthy variety of opinion with respect to stuttering theory and therapy that actually exists professionally is here honestly represented. The lack of editorial evaluation of this conflict in opinion may be perplexing to some undergraduate readers.

A valuable appendix, "The Treatment of Stuttering in the Public Schools," prepared by Margaret Hall Powers is included.

JOHN V. IRWIN
*University of Wisconsin*

THE RIDDLE OF STUTTERING. By C. S. Bluemel. Danville, Illinois: Interstate Publishing, 1957; pp. 142. $3.50.

In *The Riddle of Stuttering*, C. S. Bluemel makes clear that his usage of terms dealing with stuttering differs from that of most American speech therapists. He defines stuttering as a nonorganized, nonfluent speech, which is the hesitant, repetitive speech of childhood; he calls it a "developmental deficiency" (p. 27). On the other hand, he uses the term stammering to indicate a disorganized, as opposed to nonorganized, speech. This speech is marked by blocking and is a "neurotic disorder of speech" (p. 27). He also distinguishes between primary and secondary stammering. Primary stammering he considers the initial, uncomplicated disorganization of speech, whereas secondary stammering is a complicated disorganization of speech and is characterized by: 1) the stammerer's attempt to force his speech blocks, 2) his negative conditioning to speech and speech situations, and 3) his phobias and anxieties which pervade his life. He describes in detail each of these three characteristics. Furthermore, he points out that stammering is similar to other psychoneurotic disorders such as palpitation, nervous indigestion, and hunger, but that it is unique in that it can be seen and heard.

In his suggested therapy, he considers three phases: the personality of the stammerer who is likely to be easily confused and who is diffident, sensitive, self-conscious, indecisive, and tense; the speech of the stammerer; and the stresses on the stammerer. He would like to see the stammerer "tighten up the loose ends of his personality structure" (p. 120); read, write, and listen with more precision; and be more decisive and self-confident. He would wish that the stammerer might acquire useful fluency by reorganizing his speech. Finally, he would hope to see the stammerer adopt a plan of well-ordered, tranquil daily living. Although Bluemel points out in the introduction that his therapy is different from that of "academic speech therapists," some of his concepts are similar. For example, many speech therapists, often with the help of a psychologist or psychiatrist, help the stutterer to solve his emotional conflicts.

Bluemel's speech therapy is "in the sensory area—in the proper direction of the speech reflex" (p. 88). It consists of three stages: 1) the establishment of the concept that talking is patterned by thinking, 2) the presentation of a good pattern of verbal thinking, and 3) the establishment of the habit of fluent thinking. This therapy is based on a combination of ear training which establishes a good mental pattern and the discipline of verbal thinking.

The last chapter is an interesting brief survey of the history of the cause of stuttering.

Confusion exists because so many theories and therapies of stuttering conflict with each other. This particular book is a distinct contribution because Bluemel explains his theory succinctly. He uses many analogies to make his point of view clear. Speech therapists will want to read the rationale for his particular theory and the supporting evidence, part of which is culled from case histories.

MARDEL OGILVIE
*Queens College*

THE FUNDAMENTALS AND FORMS OF SPEECH. By Andrew Thomas Weaver and Ordean Gerhard Ness. New York: Odyssey Press, 1957; pp. ix+470. $4.25.

This is a good, sound book, designed for the first year of speech training on the college level. As the publishers point out, it is based on the long teaching experience of its authors. And, as old friends will recognize, it has been going through the improvements made possible by years of use in college classrooms. Its initial presentation appeared as *The Elements of Speech* by O'Neill and Weaver in 1926. Since then various revisions and editions have appeared—the last being the 1951 Second Edition of *Speech Forms and Principles* by Weaver. The forebears of this new text were based on sound philosophy and honest scholarship. One special aspect was explained by a statement in the 1926 Preface: "We have tried to write as simply as a due regard for accuracy would allow; but where we have had to choose between treating a principle simply or

treating it accurately, we have always chosen to be accurate." The many students who have come under Andrew Weaver's teachings know this was no idle statement; and the new text shows this accuracy has "paid off." This is no superficial "how-to" book; still the excellent projects for each chapter clearly show the student (and the teacher!) how to apply and practice the theory.

The new text is divided into two parts. Part One, The Fundamentals of Speech, has chapters on "What Speech Is," "How Speech Develops," and "Why We Study Speech." A new chapter is devoted to "What to do About Stage Fright." Another new chapter follows on "How to Listen Effectively." After this comes material on "The Visible Speech Code," "The Mechanism and Elements of Voice," "The Improvement of Vocal Skills," "The Nature of Meaning," "The Principles of Attention," and "The Techniques of Motivation."

Part Two, The Forms of Speech, presents chapters on "Conversation and Interview," "Discussion and Debate," "Public Address," "Oral Interpretation and Acting," and "Radio and Television Speaking."

Obviously the book is not designed as a textbook on any one specialized form of speech, although each teacher might develop his special area of interest without the student's losing contact with the "fundamentals." It is highly recommended for those who want a sound introductory text for general speech classes.

WILLIAM B. MCCOARD
*University of Southern California*

SPEECH: IDEA AND DELIVERY. By Charles W. Lomas and Ralph Richardson. Boston: Houghton Mifflin, 1956; pp. 281. $3.25.

Many of us wonder where students can find time to read a textbook and to give seven or eight speeches in a term. This new text, *Speech: Idea and Delivery*, by Lomas and Richardson may be a partial answer. Its length fits a course in speech where the emphasis is on speaking, not on reading. There is, nevertheless, a substantial foundation for the beginning speaker.

The text has both new features and well-tried formulas. All aspects of speaking are briefly covered early in the book with enough information to get the student started. Each principle is later taken up in detail. The arrangement of material fits the title of the book. The authors place emphasis on idea first and then delivery—an emphasis that is carried out in the time as well as the space sequence. Exercises are provided at the conclusion of each new principle or skill rather than at the end of each chapter, a feature which enables the student to assimilate the material before going farther.

Appearance and style of composition are both attractive. Interesting cartoons and illustrations support the material in the printed text. Instances of good humor and light touches occur frequently. One such passage is, "If you repeatedly speak on the training of Rover, however much you may know about dogs, your audience may come to wonder whether you know about anything else—or to wish for variety's sake to hear Rover's side of the question."

Included among four speeches in the appendix is a campaign speech by Adlai Stevenson, giving in one column his prepared script and in a companion column a transcript of what he actually said. One thus may readily see how an excellent speaker adapts himself to the audience situation as he discovers it. A rabid Republican might feel from his reading of both portions of the textbook and the appendix that the authors may have an interest in the Democratic party, since the illustrations taken from speakers of this party are lengthy and exceptionally good. Perhaps we have become too inclined to think in terms of "equal time" and so look for it even in our textbooks. Needless to say, the authors prove their point with illustrations; and if they have aroused some Republicans in the process, perhaps this is all to the good.

FREDERICK G. ALEXANDER
*Michigan State University*

SUCCESSFUL CONFERENCE AND DISCUSSION TECHNIQUES. By Harold P. Zelko. New York: McGraw-Hill, 1957; pp. ix+264. $5.00.

This treatment of the principles and methods of discussion is aimed directly at business and industry. The jacket claims it to be "a practical aid for advertising agencies, government officials, administrators, businessmen, executives, students, teachers, salesmen, managers, supervisors." Note the students and teachers sandwiched in amongst the hucksters.

It is not surprising then, when we look inside, to find the traditional treatment of discussion spiced with evidence and examples from the world of business. This slanting of the material tends to be refreshingly suggestive of practical applications outside the halls of ivy. Apparently, however, the author was reluctant to disregard his academic audience entirely, and

thus he aims his remarks now at the student and teacher, and again at the businessman. As a consequence, the hypercritical may, on occasion, sense moments of confusion as to who is being addressed.

Part I deals with the place of discussion in daily living, in democracy, and in business and industry. It also treats the subject of discussion dynamics, defines types of group situations, and clearly elucidates the place of thinking, reasoning, evidence, emotion, motivation, and individual and group analysis in the discussion process.

Part II is directed very specifically at the businessman with its discussion of the place of the conference in the business organization and its analysis of types of conferences and conference patterns.

Part III deals particularly with leadership, participation, and decision making and evaluation. This reader endorses the author's view that participation training has been too long sacrificed to the training of leaders, though it might be pointed out that in this treatment, leadership still outweighs participation 34 pages to 19.

In Part IV, dealing with types and patterns of public discussion and planning for, leading, and participating in them, the author falls back into the familiar role of textbook writer, finding no apparent use for this form of discussion in the processes and promotions of business and industry.

Most valuable items in the Appendix are a complete and useful bibliography and a listing and description of visual aids.

Some readers might raise a question as to the place of this book in a college classroom. This reviewer would not be among them. Business and industry should find the book interesting, suggestive, and useful.

MASON A. HICKS
*Purdue University*

ON BEING RETIRED. By T. V. Smith. Syracuse, N. Y.: Syracuse University Press, 1956; pp. 41. $0.50.

ECONOMIC NEEDS OF OLDER PEOPLE. By John J. Corson and John W. McConnell. New York: The Twentieth Century Fund, 1956; pp. xi+533. $4.50.

T (homas) V (ernor) Smith, b. Blanket, Texas, 1890, is now retired. Any reader has only himself to blame if he has not met T. V. in at least one of his many capacities. As professor of English literature, or philosophy, or citizenship, he has served at Chicago, Cornell, Columbia, Tulane, Syracuse, Illinois, and Texas Christian. Member of the senate in the Illinois Legislature, Congressman from Illinois, veteran of both world wars, prolific author, editor of *International Journal of Ethics*, he is best known to our profession as lecturer at teachers' institutes, and as a founder and persistent performer on the Chicago Round Table. In the thirties, his voice was one of the most recognizable on the air. His forte has been interpretation of poetry. If stumped for a fact or a statistic, he can always draw upon the poets, whom he reads in great variety, and with much pertinence and feeling.

This little booklet is a reprinting of an essay which originally appeared in *Retrospect and Prospect on the Retirement of T. V. Smith*, a collection of essays issued in T. V.'s honor by Syracuse University Press in 1956. T. V.'s swan song is sung in four stanzas: (I), "Retirement: Wherefrom?" The joys of the teaching profession are recalled, the opportunity to inquire, to associate freely with colleagues and students. The secret of how to find time to do many extracurricular things is explained: "I have always made it a point never to keep a set of student papers longer than the very next meeting of the class." (II), "Retirement: Whereon?" T. V. has his university retirement annuity, supplemented by Social Security. He could use more income than he has, but he is cutting costs. He has disposed of his ten-room house, most of his 5,000 books, and is ensconcing himself in a trailer. The opportunities for post-retirement teaching are great, he notes. (III), "Retirement: Whereunto?" Says T. V., "Leisure" is "unpressured work." (IV), "Retirement: Wherefore?" T. V. makes it clear he is still on call of duty. A man who, in his prime, averaged fifty thousand miles a year on lecture tours, is not likely to stay put now he has infinite leisure and a trailer. Into "retirement" goes T. V. Smith, the philosopher-statesman, quoting Kipling, Wordsworth, Emily Dickinson, and himself. May he carry on, "spilling" his "own brand of laryngeal liquidity."

*Economic Needs of Older People* presents not the poetry but the statistics of the matter. In their five years of collecting materials and writing the book, the authors have brought to bear their specific experience and their particular interest; Mr. Corson was Director of the Bureau of Old-Age and Survivors Insurance, and presently is a partner in a management consultant firm; Mr. McConnell is Professor of

Industrial and Labor Relations at Cornell University, and Dean of Graduate Studies. The book contains a chapter of policy recommendations made by the Fund's Committee on Old-Age Security. One becomes a member of "the aged," statistically, at 65, no matter how young in heart. But there is sentiment for moving the official age up to 70.

The volume is encyclopedic in nature, with charts, tables, and appendices. It is a reference work for the professional or amateur student of gerontology, but it has an emotional impact for those who keep themselves and their families in perspective as they read of the aged in relation to other groups in our society with respect to health, employability, and assets.

The chief concern of the book, as the title indicates, is the economic plight of older people. About 75% of the aged have annual incomes of less than $1,000. Only about 15% receive more than $2,000 a year. The aged have about twice as many disabling illnesses as persons aged 15 to 64, and the periods of illness last twice as long. There are about 14,000,000 people over 65 in the country, and the group is increasing twice as fast as the general population.

The problems of teachers are not treated separately. However, the authors consider them in explaining the confusions, duplications, and inadequacies of private, state, and national pension plans. The Teachers Insurance and Annuity Association, to which many SAA members belong, is commended for its new Equities Fund. Under it, part of contributions may be designated for investment in stocks, real estate, and other fluid forms which tend to reflect price levels at time of retirement, and serve as a partial buffer against inflation. The authors present the situation neatly, graphically, but without specific recommendations for particular professions or persons. The teacher will have to interpret, not only for his group, but for his own individual destiny.

RICHARD MURPHY
*University of Illinois*

## BRIEFLY NOTED

COVENANT WITH EARTH: A SELECTION FROM THE POETRY OF LEW SARETT, INCLUDING SIX POEMS NOT PREVIOUSLY PUBLISHED. Selected and arranged by Alma Johnson Sarett, with a Foreword by Carl Sandburg. Gainesville: University of Florida Press, 1956; pp. xxvi+177. $4.75.

Lew Sarett and his poetry are well known to all the older readers of this *Journal*, and I hope that all the younger members of SAA are aware of Mr. Sarett's devotion to the discipline which the word *speech* embraces. As teacher, counsellor, and friend, he won a warm place in the hearts of more students than many of the rest of us can ever hope to reach. As poet and reader, he gave to many others a pleasure which it would be both idle and ungracious to deny. Hence this collection of his poetry edited by his wife has a very special meaning for members of the Association.

As poetry, the volume has already been reviewed most effectively by Don Geiger in *Southern Speech*. I have, I think, nothing new to add to that estimate. Mrs. Sarett has chosen the poems for the volume with great care and with sure taste. I think none of the best of Sarett will be found missing from the collection. Those who have known his voice in the past will greet this posthumous edition with affectionate esteem; those who come to him here for the first time will recognize what Carl Sandburg meant when he wrote, "The poetry of Lew Sarett says Yes."

WALLACE A. BACON
*Northwestern University*

WHAT IS THEATRE? A QUERY IN CHRONICLE FORM. By Eric Bentley. New York: Horizon Press, 1956; pp. ix+273. $3.50.

Mr. Bentley has served a four-year assignment as New York dramatic critic for *The New Republic*, 1952-1956. Reviews for the first two seasons have been collected in *The Dramatic Event*, and the present volume is a collection of reviews for the last two, 1954-1956.

If one compares *What Is Theatre?* with previous books by Professor Bentley, one is faced with a discouraging task, for it lacks a significance found in three others: the spirited challenge of *The Playwright As Thinker* (". . . let us shout: THE THEATRE IS DEAD, LONG LIVE THE DRAMA!"); the penetrating analysis of *Bernard Shaw* (which probably ranks in the first ten critical volumes about Shaw); and the inspired quest of *In Search of Theater* (which contains several good essays on O'Neill, Shaw, Copeau, Ibsen, and Brecht).

Other than the concluding essay, "What Is Theatre? A Point of View," and two essays on the influential director, "Tennessee Williams and New York Kazan" and "A Directors' Theatre," the present volume seems little more than a medley of established viewpoints on current subjects—much like old wine in new bottles.

A biennial restatement of a critic's purpose, principles, or position—as *What Is Theatre?* seems to be—may be reassuring to the reader, but is scarcely provocative or significant. Such reviews might well have remained in the files of *The New Republic.*

EUGENE K. BRISTOW
*Indiana University*

INDEX TO FULL LENGTH PLAYS, 1895 TO 1925. By Ruth Gibbons Thomson. Boston: F. W. Faxon, 1956; pp. xi+172. $5.00.

This is the companion volume to Mrs. Thomson's *Index to Full Length Plays, 1926 to 1944,* published in 1946. Both are meant as guides for the readers' adviser librarian in selecting plays for reading or production by little theatres, drama clubs, church societies, etc.

To this end, the new volume catalogues 562 full-length plays published in English. The author has based her selection on those titles she regards as most useful for the casual producer.

Her main entry is by title, with the following information added, where applicable: author; translator; number of acts, characters, sets; subject matter and dramatic genre; and period, if other than contemporary. Unusual scenic locales and nonroyalty plays are also indicated. The letter "A" warns the reader that the play had better not be staged by any but "advanced" groups. And the whole entry is concluded with a list of the chief editions of the play.

The work concludes with an author index, a subject index, and a bibliography of the single volumes and anthologies where the plays may be found.

Mrs. Thomson was faced with a formidable number of plays, and within the limitations of her choice, which are very real, it seems likely that the index should prove valuable to the harassed librarian who is suddenly trapped by uncertain producing groups in the nagging problem of "what play shall we do next?"

JACK CLAY
*University of Miami*

SAY IT SAFELY: LEGAL LIMITS IN JOURNALISM AND BROADCASTING. By Paul P. Ashley. Seattle: University of Washington Press, 1956; pp. x+117. $2.25.

This book is made necessary by the American traditions of free speech and press; in a nation with government-controlled mass media there is no fear of libel suits. Where broadcasters and journalists, working at their desks under time pressures, daily risk reporting material that may bring legal rejoinders, their elbows should rest upon an authoritative manual, pinpointing the danger zones of libel, contempt of court, and right of privacy.

Paul P. Ashley, mass communications legal counsel, has provided this working tool. Its purpose is "to state the basic rules of the game, in usable, practical form, to the end that more, not less may be published and put on the air." To remind his readers that risks are calculable, he states the rules more strictly than courts are likely to enforce them.

In separate chapters Ashley presents problems peculiar to radio, television, and newspapers, such as political broadcasts, sportscasts, quotations, photographs, privileged statements, critical reviews, corrections and retractions. Each topic is treated succinctly and simply; even its typography increases the usefulness of this "Stop, Look, and Listen" manual. It should be indispensable to broadcasters and journalists, and valuable for teachers of speech, journalism, and mass communications.

J. JEFFREY AUER
*University of Virginia*

SPEECH CORRECTION AT HOME. By Morris Val Jones. Springfield, Ill.: Charles C. Thomas, 1957; pp. 138. $4.75.

There are not enough speech therapist to provide adequately for those needing speech help; so some therapists are encouraging the parents of children and wives of aphasics who can receive little therapy elsewhere to perform therapy at home. Morris Val Jones is the most recent therapist to express this viewpoint, and he has done a noteworthy job of treating some rather complex ideas in a form which can be understood by an individual with little background in the area.

The book is divided into six chapters—the first concerns how a child learns to talk; the second, when to be concerned if he doesn't talk; and the third, how to correct faulty speech. Stuttering, esophageal speech, and aphasia are considered in the remaining three chapters.

The book is excellent in regard to do's and don't's for parents. There is a good, simple, eclectic explanation of stuttering, and parents are urged never to "compare" their children. Jones has also included concrete materials in the appendix for each sound with which parents may work. The entire chapter on speech development is presented effectively, simply, and with an emphasis on ear training.

There are a few rather dubious statements in regard to the theoretical bases for some activities, as in the chapter on treatment for aphasics, but the virtues of the therapy far outweigh the minor faults of the theory.

RICHARD A. HOOPS
*Ball State Teachers College*

COMMUNICATIVE READING. By Otis J. Aggertt and Elbert R. Bowen. New York: Macmillan, 1956; pp. 480. $4.25.

*Communicative Reading* is an oral interpretation text slanted for teachers who are oriented toward general speech rather than literature. The authors assume that any intelligent student can analyze and express literary meaning in much the same way he analyzes and delivers a good written speech. They therefore stress first the methods for determining the purely logical meaning of drama, fiction, poetry, or expository prose, and then the mechanics of speaking.

The book has a generally intelligent and broadminded approach, ample selections for a basic course, and excellent bibliographies. However, because the authors ignore the methods and insights of modern criticism, the book is seriously flawed. Its most important flaw is the assumption that there is no essential difference between the way language is employed in literature and the way it is employed in expository prose. Since the authors fail to make this distinction, they deal only abstractly with specifically literary problems. Although students are told to discover the symbols, the emotional overtones, and the purpose of a selection, the authors provide no method for making these discoveries, nor for using them in reading. The book never utilizes the principle of *explication de texte*, nor does it provide provocative critical questions to help students understand a specific literary work. Thus it fails to help either the general speech teacher or the student with those interpretation problems he finds most perplexing.

IRVING DEER
*Santa Barbara College*
*University of California*

SPEAKING AND LISTENING. By Andrew T. Weaver, Gladys L. Borchers, and Donald K. Smith. Englewood Cliffs, N. J.: Prentice-Hall, 1956; pp. 372. $3.60.

This high school speech text is designed to implement the basic philosophy of the authors as set forth in their *The Teaching of Speech*. However its fresh approach to the problems of what to teach high school students about speech and how to teach it should give the book a wide appeal to teachers and students alike. Its good quality merits wide usage.

The book is unique in its organization, being divided into eight units, each treating a series of related problems posed as questions. Thus, for example, Unit Six, "Speaking to Persuade, and Listening to Persuaders" is composed of five problems including (1) How does persuasion affect your life? (3) How do you make a persuasive speech? and (4) How should you listen to persuaders? Included with the explanation of each problem are a number of activities germane to it. These speech activities are an integral part of the text and constitute an ample source of speech exercises.

The authors consider listening to be an integral part of every speech act. Effective listening is stressed in the treatment of each problem and several activities in listening are usually included in addition to those of speaking.

The format is striking—the best this reviewer has seen in this field—with a colorful cover and a profusion of illustrations. The photographs are well chosen and the art work is clever and in good taste.

T. EARLE JOHNSON
*University of Alabama*

LIFE-SITUATION PREACHING. By Charles F. Kemp. St. Louis: Bethany Press, 1956; pp. 224. $3.00.

If a positive correlation prevails, as Andrew Blackwood and Halford Luccock believe, between improvement in preaching and devotion to great printed sermons, this volume merits a place in the minister's library. A similar relationship undoubtedly pertains to excellent teaching of homiletics and the analytical study of superior sermons.

Using a well-balanced selection of twelve sermons from nineteenth- and twentieth-century divines, Charles F. Kemp, pastor of the First Christian Church, Lincoln, Nebraska, seeks to illustrate the nature and value of "life-situation" preaching. In addition to sermons by Horace Bushnell, Phillips Brooks, Harry Emerson Fosdick, Ralph W. Sockman, and others, the book includes thumbnail sketches, a bibliography of one hundred sermons published largely during the past ten years, a guide for sermon analysis, and a provocative though unnecessary apologia for this approach to preaching.

An outgrowth of the pastoral psychology

movement, and often described as "therapeutic preaching," the "life-situation" sermon masquerades as something new, but as the author clearly indicates, Christ was such a preacher *par excellence*. To suggest, as does the author, that other sermon types may exist merely plays with definitions or delineates categories for convenience. The descriptive adjective must surely apply to all effective preaching. Few would deny that some ministers fail to preach "life-situation" sermons; but the question then is, "Who listens?"

PAUL H. BOASE
*Oberlin College*

PERSUASIVE PREACHING. By Ronald E. Sleeth. New York: Harper, 1956; pp. 96. $1.75.

Ronald E. Sleeth's *Persuasive Preaching* is a little book, but it is a unique satisfaction of a real need. In a day when teachers of preaching and preachers are beginning to view the sermon as a genre in the over-all field of speech and are recognizing the place of persuasion as a part of the study of preaching, it is refreshing to welcome a book that attempts to state these concepts and to apply them in a very practical way.

Dr. Sleeth, who is associate professor of preaching and speech in Garrett Biblical Institute, where he has taught for nine years, analyzes in eight compact chapters the relationship between the preacher and his congregation (he uses the language of the church), the preacher's character, getting attention and arousing interest, reason in preaching, emotion in the sermon, pictorial realization of the idea, semantic implications in preaching, and sermon delivery.

In all this, Sleeth shows familiarity with the rhetoricians from Aristotle down, but not once does he write in the technical language of rhetoric or load his pages with the names of the rhetoricians. The book translates the fundamentals of persuasion as they apply to preaching, into language that is simple, straightforward, and nontechnical. It may well serve as a refresher course in preaching with a new slant, or as an introduction to the field of persuasion in preaching. This reviewer shares with the author this hope: "If, however, the preaching of the Gospel can be made more meaningful, more moving, and more alive through the application of persuasive principles, then the purpose of this writer will have been accomplished."

CHARLES E. WENIGER
*Seventh-day Adventist Theological Seminary*

GROUP DIFFERENCES IN ATTITUDES AND VOTES: A STUDY OF THE 1954 CONGRESSIONAL ELECTION. By Angus Campbell and Homer C. Cooper. Ann Arbor: University of Michigan Institute for Social Research, 1957; pp. vi+149. $3.00.

This is one more volume in a series of election surveys being carried out at Michigan. This one, however, is severely limited. It reports the results of just eleven questions added to a national economic questionnaire. Further, the study was unable to follow up the responses after the election.

Considering the extremely narrow base, the extensive conclusions drawn from the data cannot but affect the reader as somewhat overblown. However, the authors do make an effort to indicate this limitation; one can only hope the reader is not led by the positive tone of the conclusions to ignore the warnings.

Most of the findings are anything but startling: Democrats outnumber Republicans, the Republican party is somewhat more popular in higher economic groups, the Democrats lost election strength among the poor. It may be slightly surprising, however, that almost twice as many people were satisfied with current social legislation as felt more was needed (47%-26%) and that less than 15% of the people polled favored Senator McCarthy.

Over-all, this report is the sort badly needed in a free society, but this is perhaps not an excuse for a somewhat overextended analysis of what are, basically, meager suggestions.

DALE D. DRUM
*Long Beach State College*

APPLIED IMAGINATION. By Alex F. Osborn. Revised edition. New York: Charles Scribner's Sons, 1957; pp. xxiii+379. $3.75.

This is a revision of the first, 1953, edition. It has been redone especially to touch up procedures in "Brainstorming." A ribbon around the jacket declares the work is "By the originator of Brainstorming—the new approach to problem-solving which has captured the Nation's attention." The author is cofounder of Batten, Barton, Durstine and Osborn advertising agency. In the book he adapts to educational enterprise procedures found useful in thinking up ideas for selling. Royalties from the book have been assigned to The Creative Education Foundation, of which Mr. Osborn is president.

Much of the book is given to examples and devices of creative thinking, useful in freeing

the mind from rigidity. A *Teacher's Guide*, available from the publisher, gives exercises and problems for creative discussion. The work is in the American *success* tradition, with copious examples of how idle time, accident, even adversity have been turned into achievement. The style is in the Dale Carnegie tradition, so popular in business speaking today, with many quotations from the great, liberally adapted but undocumented.

The author adapts many ideas in discussion which have been prevalent in one form or another the last forty years. The pattern of analysis in blocking out a problem is the familiar Dewey steps in reflective thinking. The notion of the leader as guide rather than arbiter is adopted; he simply enforces the rules and does not intrude on ideas. The notion of "permissiveness" is carried to extreme, and anything goes in the imaginative stage; "the wilder the idea, the better." There are some suggestions on evaluating ideas, but the emphasis is on getting them. Whether the book has made a permanent contribution to discussion theory will have to be decided by time and the future of "Brainstorming."

RICHARD MURPHY
*University of Illinois*

BUSINESS AND PROFESSIONAL SPEAKING: A PROJECT TEXT. By John M. Martin. New York: Harper, 1956; pp. xi+208. $2.50.

This book is divided into twenty-two projects (on perforated pages to facilitate removal) covering most of the common speech situations which adult business and professional folk encounter.

Each project follows this sequence: a brief discussion of the principles involved; a sample situation in which such a speech is used, with a recommended mode of attack; and seven optional projects from which the student may choose his speech. For the optional projects no suggested procedure is given; the student must use his own originality. If none of the seven topics appeals to the speaker, there is an additional list of fifteen subjects. Thus, at least twenty-three suggested topics accompany each of the projects.

The strong points are (1) the list of real-life situations from which the speaker may choose his topic; and (2) the fresh treatment of impromptu speaking.

Minor points which will bear study before a second edition is contemplated are (1) the speech to persuade may be introduced too early (Project—2); (2) in outlining, the technical plot is confused with the content; and (3) the interview situation is omitted.

ROBERT W. SMITH
*Shepherd College*

HOW TO TELL WHAT YOU KNOW. By Arthur Secord. New York: American Press, 1956; pp. 72. $2.50.

This book could appropriately be called "A Primer in Human Relations." It is written for management men, personnel officers, sales executives, supervisors, and instructors in business, industry, and education.

*How to Tell What You Know* is not a manual for speechmakers, although it will help any speech student say what he has to say more persuasively, both privately and publicly. Dr Secord does what few of our profession can do, namely, speak authoritatively both as a college professor and a man among men who deal with steel and machines. The ideas radiate primarily from the point of view of the man who makes the wheels of industry go, rather than the man who looks out from the ivory tower. The charm of the book lies in its brevity. The seven chapter headings contain the following phrases: "Speak The Other Fellow's Language," "Never More Than One Point," "Teach By Example," "You Must Use Praise," "Never Praise Before Finding Fault," "You Must Use Tact," "Concluding Thoughts."

Appropriate examples and illustrations bring out the salient points in a clear and impressive manner. Here is a book which will be valued by all men seeking more light and greater insight into those problems which will result in efficient and happy human relationships in our modern industrial society.

E. C. BUEHLER
*University of Kansas*

THE PSYCHOLOGY OF PERSUASIVE SPEECH. By Robert T. Oliver. (Second Edition.) New York: Longmans, Green, 1957; pp. xii+466. $5.00.

Nominally a revision of Professor Oliver's 1942 volume, this book is actually, as the Preface indicates, a union of that work and his *Persuasive Speaking: Principles and Methods* (1950).

Owners of both earlier works will discover that very little has been omitted. Two chapters from the 1942 edition are missing: "Hidden Barriers to Persuasion" is a regrettable loss, but "The Interview" probably will not be

missed. Where other omissions occur, portions of two chapters from each book, material from the complementary volume covers the deficiency. Matter retained from the earlier volumes is reprinted almost word for word.

Fresh material in the current volume is surprisingly meager (even illustrations, bibliography, and exercises are largely repeated) and fails to meet Professor Oliver's earlier standards. The only completely new chapter, "The Ethics of Persuasion," is marred when elements of expediency appear in the discussion of at least two of the seven moral principles. Contradictions exist in a new section on the ethics of suggestion, and the treatment of induction, deduction, and the enthymeme in the chapter on "Dynamic Logic" is sketchy.

While minor problems in other new materials are evident, the new volume represents a skillful and quite usable organizational blending of two earlier books of merit.

ROBERT P. FRIEDMAN
*Purdue University*

UNDERSTANDING AND BEING UNDERSTOOD. By Herbert Hackett, Martin Andersen, Seth Fessenden, and Lessie Lee Hagen. New York: Longmans, Green, 1957; pp. viii+565. $4.75.

In thirty-one chapters, averaging thirteen pages each, the authors start with broad concepts such as "The Function and Meaning of Communication," range through descriptions of the various communicative acts (i.e., reading, writing, speaking, and listening), and finally discuss such specific situations as "Asking and Answering a Question" and "Making a Single Point." They undoubtedly possess understanding but are not always easily understood.

It would be difficult to use the entire text in a single course. Even the instructor who selected only certain chapters and exercises would find that they vary from simple elementary presentations to rather philosophical disquisitions demanding considerable sophistication in the field of communications.

Perhaps the book is better suited for those needing a quick review of the field or a guide to any of the communication situations mentioned. In each case a method of approach is suggested with steps listed in order. The authors note that there are exceptions to their patterns, thereby avoiding the dogmatism usual to those who compress so much into such a small space.

The emphasis is consistently contemporary (viz., eight references to classical writers, of which four appear in a single paragraph), though classical principles are apparent throughout.

The authors have attempted a compendium in the broad field of communications. Their success is limited, but their efforts should serve as a challenge to others.

H. L. EWBANK, JR.
*Purdue University*

STRINDBERG'S QUEEN CHRISTINA, CHARLES XII, GUSTAV III. Translated and edited by Walter Johnson. Seattle: University of Washington Press, 1955; pp. vii +282. $4.50.

The first volume in a series to be devoted to translations of Strindberg's historical plays. The translator-editor is a member of the Department of Scandinavian Languages and Literature at the University of Washington. In his Preface, Professor Johnson observes: "In this volume are three of the plays that have, so far as I know, never appeared in print either in an American or a British translation. All of them have had highly successful runs on the stages of various Scandinavian theatres; *Queen Christina* has been played successfully on many occasions in German theatres as well." "As an aid to those who do not know Swedish history," the editor continues, "I have presented after each play brief notes on the period, major and secondary characters, and various passages. In these notes, I have presented the material as far as possible from Strindberg's point of view."

Plays to be included in the second volume of the series are "The Last of the Knights," "The Regent," and "Earl Birger of Bjälbo."

LELAND M. GRIFFIN
*Northwestern University*

REPRESENTATIVE AMERICAN SPEECHES: 1955-1956. Edited, with Introductions, by A. Craig Baird. The Reference Shelf, Vol. 28, No. 3. New York: H. W. Wilson, 1956; pp. 200. $2.00.

REPRESENTATIVE AMERICAN SPEECHES: 1956-1957. Edited, with Introductions, by A. Craig Baird. The Reference Shelf, Vol. 29, No. 3. New York: H. W. Wilson, 1957; pp. 216. $2.00.

Speech teachers hardly need to be reminded of these excellent annual collections. For twenty years, they have been required reading for students and teachers alike. A com-

mittee of librarians voted last year's volume one of the best reference works of 1955-56. The current edition contains eighteen major addresses and a round-table discussion on the governmental contributions of Alexander Hamilton. Professor Baird contributes perceptive introductions and introductory notes for each speech. When historians write the history of our age, they will find insight in these brief commentaries which we should not overlook in our teaching.

SPEECH BIBLIOGRAPHY: A SELECTED LIST OF TEXTS IN PUBLIC ADDRESS, ORAL INTERPRETATION, THEATRE, RADIO AND TELEVISION, SPEECH AND HEARING THERAPY, AND SPEECH SCIENCE. By William M. Sattler *et al.* Ann Arbor: Department of Speech, University of Michigan, n.d.; pp. 97. $2.00.

Candidates for advanced degrees in speech should find this bibliography a useful check list in their preparation for comprehensive examinations. Beginning teachers will find it a ready source of useful reference. Those charged with the responsibility of ordering books for their respective libraries will do well to check their card catalogues against this basic list. Assisting Professor Sattler in preparing this compilation were Jack E. Bender, Hayden Carruth, George Herman, Hugh Z. Norton, L. LaMont Okey, Gordon E. Peterson, and Edgar E. Willis of the speech staff at the University of Michigan. Copies are available at the Publications Distribution Service, 412 Maynard St., Ann Arbor, Michigan.

SPEECH INDEX: 1935-1955. By Roberta Sutton. New Brunswick, N. J.: Scarecrow Press, 1956; pp. 450. $8.50.

This helpful reference work is a supplement to the author's earlier index covering the period 1900-1933. Speeches in standard collections, anthologies, public-speaking texts, and oratorical yearbooks are indexed by author, title, and type of speech in dictionary form with appropriate cross references. The two volumes provide a convenient guide to the important speeches of this century.

THE THEATER OF AUGUSTIN DALY. By Marvin Felheim. Cambridge: Harvard University Press, 1956; pp. xv+329. $5.00.

This reshuffling of material contained in the author's doctoral thesis, "The Career of Augustin Daly" (Harvard, 1948), actually has little to do with "theater" at all. Instead of extending and reworking his original study (or revising it to the specifications of its new title), during the interim between dissertation and book manuscript, Marvin Felheim has contented himself with polishing up his phrasing here and there—and omitting the footnotes. *The Theater of Augustin Daly*, its many positive features notwithstanding, proves embarrassingly naïve concerning American stage tradition and the commercial realities of nineteenth-century production methods, unnecessarily intolerant of the restrictions of Victorian morality, and downright slovenly in various details of chronology.

Even without its present title, though, the book must seem an anomaly. Early chapters present abundant new facts about Augustin Daly's dramaturgical methods and establish authoritatively his artistic rank: "As a writer he has never had any real stature; as a contriver of effects, however, he was bold and ingenious and occasionally achieved true theater magic"—but they supply no details regarding Daly's practical stagecraft in such effects as *Under the Gaslight*'s thrilling railroad scene. And while two otherwise comprehensive chapters on French and German "adaptations" (customarily offered as new plays) are rich in textual documentation, they neglect to indicate the full significance of translation and revision for other managerial careers during Daly's era.

In preparing his reports on individual Daly productions, Felheim has ignored much information available in contemporary reviews; he has drawn his data rather heavily (thus tangentially) from secondary sources and a handful of clippings. (Promptbooks have been consulted out of almost exclusively *textual* interest.) The evidence concerning the manager's celebrated Shakespearean revivals, moreover, has been so tampered with as to support the irritatingly iterated contention that these productions were simply emasculations of their originals (*e.g.*, "Obviously, Daly and Winter made a mess of the [*Twelfth Night*] text"), garishly got up in behalf of Ada Rehan.

Daly's 1896 production of *Romeo and Juliet* is not "an unknown," as Felheim claims; its cumbersome mounting and both its stars were barbarically lampooned in the newspapers, and Judge J. F. Daly's biography has reported it a financial loss. The author's assertion that "the failure of [his] innovations to attract audiences in 1891 . . . prompted Daly to withdraw *Love's Labour's Lost* [after two weeks] on April 11" is a flagrant misstatement: this revival was *announced* for only two weeks, and

was accounted a *success* in its day. (The fact that incorrect production dates are given for this and three other major revivals, further, will necessarily discourage reliance upon this book by persons engaged in scholarly research.)

PAT M. RYAN, JR.
*Yale University*

## BOOKS RECEIVED

THE GOVERNMENT AND THE FARMER. Edited by Walter M. Daniels. The Reference Shelf, Vol. 28, No. 5. New York: H. W. Wilson, 1956; pp. 195. $2.00.

AMERICAN HIGHWAYS TODAY. Edited by Poyntz Tyler. The Reference Shelf, Vol. 29, No. 1. New York: H. W. Wilson, 1957; pp. 204. $2.00.

FRANCE IN CRISIS. Edited by Elizabeth Davey. The Reference Shelf, Vol. 29, No. 2. New York: H. W. Wilson, 1957; pp. 208. $2.00.

COMPETITIVE DEBATE: RULES AND TECHNIQUES. By George McCoy Musgrave. (Third Edition.) New York: H. W. Wilson, 1957; pp. 170. $2.50.

HOW TO HOLD AN AUDIENCE: THE KEY TO SUCCESSFUL PUBLIC SPEAKING. By Howard George Garrett. New York: Citadel Press, 1957; pp. 191. $3.50.

EXPOSITION AND PERSUASION. Edited by Robert D. Brown and David G. Spencer. New York: Appleton-Century-Crofts, 1957; pp. xvi+495. $3.50.

TIME TO SPEAK UP: A SPEAKER'S HANDBOOK FOR WOMEN. By Jessie Haver Butler, with a Foreword by Nancy Astor. (Second Revised Edition.) New York: Harper & Brothers, 1957; pp. xx+255. $3.50.

HOW TO MAKE A SPEECH AND LIKE IT. By Lawrence H. Mouat and Celia Denues. Illustrated by J. Wendell Johnson. (Revised Edition.) Palo Alto, Calif.: Pacific Books, 1957; pp. 106. Paper $1.50.

CONFERENCE LEADER'S GUIDE TO EFFECTIVE SUPERVISION. By Milon Brown. New York: Macmillan, 1956; pp. vi+72. $3.75.

LANGUAGE FOR EVERYBODY: WHAT IT IS AND HOW TO MASTER IT. By Mario Pei. New York: Devin-Adair, 1956; pp. xi+340. $5.00.

ALPHABETICS AS A SCIENCE. By Walter C. Durfee. Pictures by Norman Rines. New York: Philosophical Library, 1956; pp. xii+46. $4.75.

GRAMMAR FOR JOURNALISTS. By E. L. Callihan. New York: Ronald Press, 1957; pp. xiv+397. $4.50.

THE LION'S SHARE: THE STORY OF AN ENTERTAINMENT EMPIRE. By Bosley Crowther. New York: E. P. Dutton, 1957; pp. 320. $5.00.

HOW TO USE A TAPE RECORDER. . . . By Dick Hodgson and H. Jay Bullen. New York: Hastings House, 1957; pp. xiv+216. $4.95.

ROUND-THE-YEAR PLAYS FOR CHILDREN: THIRTY-FIVE ROYALTY-FREE PLAYS FOR ALL OCCASIONS. By Alice Very. Boston: Plays, Inc., 1957; pp. vi+279. $3.50.

BLUE-RIBBON PLAYS FOR GRADUATION: A COLLECTION OF ONE-ACT, ROYALTY-FREE PLAYS FOR ELEMENTARY, JUNIOR AND SENIOR HIGH SCHOOL COMMENCEMENT PROGRAMS. Edited by Sylvia E. Kamerman. Boston: Plays, Inc., 1957; pp. 202. $3.50.

FOUR-STAR PLAYS FOR BOYS: A COLLECTION OF FIFTEEN ROYALTY-FREE, ONE-ACT PLAYS FOR ALL-BOY CASTS. Edited by A. S. Burack. Boston: Plays, Inc., 1957; pp. 237. $3.50.

YOUR WORLD AND MINE: ESSAYS ON HUMAN RELATIONS. By Halbert L. Dunn. New York: Exposition Press, 1956; pp. 94. $3.00.

THE FACT-FINDING CONFERENCE. By Warren H. Schmidt and Richard Beckhard. Chicago: Adult Education Association, 1956; pp. 28. $1.00.

AESCHYLUS II . . . Translated and with Introductions by S. G. Benardete and David Grene. Chicago: University of Chicago Press, 1956; pp. viii+179. $3.50.

ESSENTIALS OF TELEVISION. By Morris Slurzberg, William Osterheld, and Elmo N. Voegtlin. New York: McGraw-Hill, 1956; pp. xii+687. $6.50.

ABRAHAM LINCOLN: SELECTED SPEECHES, MESSAGES, AND LETTERS. Edited with Introduction and Notes by T. Harry Williams. New York: Rinehart, 1957; pp. xxii+290. Paper $.75.

FRANKLIN D. ROOSEVELT: SELECTED SPEECHES, MESSAGES, PRESS CONFERENCES, AND LETTERS. Edited with Introduction by Basil Rauch. New York: Rinehart, 1957; pp. xxiv+391. Paper $1.25.

THE GREEK MIND. By Walter R. Agard. Princeton, N. J.: D. Van Nostrand, 1957; pp. 190. Paper $1.25.

## FORTHCOMING 1957-1958

The following articles and essays are tentatively scheduled for inclusion in *QJS* in the near future: A series of critical essays on BRITISH ORATORS (including CHARLES JAMES FOX by Loren D. Reid, LORD ERSKINE by Carroll C. Arnold, LORD CHATHAM by Frederick W. Haberman, GLADSTONE by Angus Austen). . . . STYLE IN THE GOLDEN AGE OF AMERICAN ORATORY by Howard H. Martin. . . . THE LOW VARIETIES PROGRAM IN MEMPHIS by Eugene K. Bristow. . . . THE EARLY MORMON THEATRE by Roderick Robertson. . . . THE SPIRITUAL EXERCISES OF SAINT INGNATIUS by George T. Tade. . . . RHETORIC IN TALMUDIC EDUCATION by Gerald M. Phillips. . . . I. A. RICHARDS ON RHETORIC by Marie K. Hochmuth. . . . THE SPEECH AS A LITERARY FORM by Richard Murphy. . . . G. B. S. AND THE RIVAL QUEENS—BERNHARDT AND DUSE by E. J. West (December). . . . THE STATE OF WRITING IN OUR PROFESSION by Shop Talk (December). . . . GRAMMAR TODAY: "STRUCTURE" IN A VOCAL WORLD by Walter J. Ong, S.J. (December). . . . ALEXANDER HAMILTON BICENTENARY PAPERS.

# SHOP TALK

RICHARD MURPHY, *Editor*

### On Brainstorming

Whatever may be the wisdom of A. Pope's advice, "Be not the first by whom the new is tried, nor yet the last to lay the old aside"—whatever these words may teach, they are not much heeded by people in Speech. Some of our profession cling to Aristotle in strict fundamentalism. Others go scurrying after the newest in the fringe movements. ST understands all this, for he has his moods. At times he thinks the art of discussion began and ended with Socrates. At other times he may be found wandering around the periphery, far from the historical center of things.

In thinking over the very latest, "Brainstorming," the other night, ST fell into a kind of stream-of-unconsciousness reverie of the very latest vogues he has been through in the discussion movement. For him it all began in the twenties. The audience was being discovered as participant, and there began the great period of the forums. Overt interaction with the audience, that was the thing. Then parts of the audience were moved on stage, with panels, symposia, and colloquia. At this point a lone speaker was something of an oddity. Along came problem-solving in the Dewey method. Little groups of serious thinkers painfully plodded their way step by step, while Dewey revised his book to explain there was nothing sacred in the number five, and that no sensible person would be harnessed to such rigid procedure anyway.

Objectivity and spontaneity—no prepared preconceptions—had their day. The doctrine of "permissiveness" was evolved, and chairmen very politely noted, when any outlandish idea popped up, something like, "very stimulating—let's kick that around for a while." As good chairmen, they were not supposed to know a good idea from a bad one. The audience was really getting glib, when in came semantics, and discussers became self-conscious of their vocabulary, tried to definitize the meaning of words, and frequently ended a problem-solving expedition with, "Oh, well, it's just a matter of semantics." Then along came Alfred Korzybski with his theory on the infinite meaning of words, of apple$^1$, apple$^2$, etc., etc. Discussers fell to distinguishing maps from territories, and held up two fingers to indicate a certain context in quotation. Integration, and levels of integration became voguish somewhere in the sequence, and discussion leaders learned to fuse, harmonize, and neutralize negative attitudes. They were really getting good at this when in came group dynamics, and the fused group was turned into particles of buzz sessions. Group process and statistical analyses now took over. Who was talking to whom, how many times, and in what category of response? And what was the power structure? At this point old ST fell out of his easy chair in a genuine brain storm (old dictionary meaning—"a period of abnormally rapid breaking down of brain cells resulting in violent mental derangement"). Feverish and confused, he got off a letter to his old friend and classical scholar, Colonel H. F. Harding at Ohio State. He was photographed as a leader in the report of the Creative Problem-Solving Institute at the Univer-

sity of Buffalo, last year. This is the official "Brainstorming" convention. He replied:

> I did attend last year and got a pretty good impression of the value of Brainstorming in the business world. We have been touching upon it briefly in the AFROTC courses here. As you probably know, the Air Force has adopted Brainstorming in the teaching of the ROTC courses in problem solving. This is how I came upon the technique. Brainstorming is something that teachers of speech should be aware of. I am for anything that will help teachers get out of the rut and forsake their complacency. There are many places in the United States where they are teaching the beginning course pretty much as they did thirty years ago.

Whether from inherent merit or good public relations, Brainstorming is currently much reported. *Time* gives it a page, noting that 75 companies are having their staffs trained in the method by Batten, Barton, Durstine, and Osborn. *The Wall Street Journal* notes that "soup on the rocks"—soup over ice—was discovered in the method. Sunday supplements run illustrated stories on the procedure, with a note that more can be learned by writing to Alex F. Osborn at the Creative Education Foundation, 1614 Rand Building, Buffalo 3. Some of the achievements are spectacular. Hotpoint Company in Chicago is reported to have reduced the cost of an installation from $200,000 to $4,000 by brainstorming, and now has its own manual on *Creative Thinking*, prepared by A. C. Studt, manager of education and training. At an evening class at Washington University, 83 ideas for solving the traffic problem in downtown St. Louis were invented.

What is Brainstorming? An unofficial definition is, "a freewheeling, group-thinking technique that combines the relaxed, happy mood of a jam session with intense concentration on a specific problem." That is how the St. Louis class defined it. Supposedly it all started with Mr. Osborn of BBDO advertising agency, around 1939. The company has its own manual of a dozen sheets, which is confidential, but follows pretty much the scheme outlined in Mr. Osborn's book on *Applied Imagination*, which is noted in New Books this issue. From Creative Education Foundation you can get all sorts of helps, including notes on materials. For example, for $25 from Hile-Damroth, Inc., 270 Park Avenue, New York 17, you can get a Brainstorm Kit, including script, charts, and a bell for the leader.

Osborn adapts many of the ideas on group thinking which have been popular since the thirties. He carries to extreme the concepts of tolerance of idea and contributions from the many. The emphasis in the initial stage is on gross results; 800 ideas were produced for one client in a single sitting of groups. "Organized ideation" is the key concept.

The basic process of analysis is an adaptation of Dewey's steps in reflective thinking, with the exception that whereas Dewey was concerned with a "problem" as an instance in a continuous process of reflection, never-ending, Osborn considers a problem as something rather immediate and tangible to be solved, now. Products have to be sold. The final step, "verification" to Dewey, and "evaluation" to Osborn, is not neglected. Zippers on men's trousers were delayed three years, we learn, because management was subjective, and lacked imagination enough to have some pairs made up for evaluation. But the testing period comes last in the process, after imagination has had full reign. Creative thinking must be separated from judicial, critical thinking. If one becomes critical, his imagination is cramped. The part of the process treated most thoroughly in the book is the noncritical, imaginative discussion.

A special vocabulary is used, currently known as "Madison Avenue." The leader "salts and peppers" the discussion; there is "free-wheeling," "shooting wild," "driving with the brakes on," "imagineering." The discussion procedure goes something like this:

1. Sessions are held in the forepart of the day. Following a good, free lunch is the ideal time.
2. The ideal roster is five regular experienced (core) members, and five guests (neophytes).
3. Members should be of approximately equal position. The brass may have their own brainstorms, but if they sit with the juniors, repression or authoritative assertion will result.
4. Ideas are presented wildly. It's easier to tame down than to think up.
5. Quantity is desired. The more you fish, the more fish you catch.
6. Interaction is needed for combination and improvement.
7. Ideas are kept impersonal, not identified with the contributor.
8. The problem must be broken down into specific queries: (a) name for the product, (b) kind of package, (c) introduction on the market. Complex ideas do not handle well in the method.

9. A leader asserts the rules, which are posted on the wall to see. Any violation, and he rings a bell.

The result of all this is a profusion of ideas which have to be screened by another group (of executives) using imaginative-judicial thinking. The procedures in this part of the process are not so clearly developed. ST eagerly awaits further development of the screening process. Eight hundred (800) ideas are good enough, but how does one tell the good ones? He recalls the story reported by Xenophon (*Memorabilia*, III, 1, 8-9) of Socrates and the student who was studying military tactics with a famous general. The student, pleased with his progress, reported that he had learned all about tactics. "The best men should be put in the van and rear," he declared, "the worst in the center." To which Socrates replied: "But did he teach you also to distinguish the good from the bad? If not, what have you gained from your lessons?"

We seem to have worked our way back to Socrates, and we should be right in the center of a Brainstorm. Luckily ST asked his old and literary friend, Arthur M. Coon, Ph.D., associate director of Creative Education Foundation, to tell him what it is all about. Here is what he wrote in a letter:

> Having been born on the wrong (Madison-Av) side of the tracks from the Groves of Academe, brainstorming has found entree therein anything but easy. Nevertheless I think it will eventually make the grade.
>
> I see a good deal of similarity, for instance, between Alex Osborn's first rule of brainstorming, "Adverse criticism is taboo," and "the willing suspension of disbelief" of Wordsworth, Coleridge, and the whole Romantic Movement.
>
> Here I shall by-pass the tempting thesis that we are emerging from a classicism of which we have been unaware into a new educational romanticism. Allow me, though, in by-passing, at least to remind you that Alfred North Whitehead uses the word "romance" for his first stage in the educational process: a Spenserian realm of whirling mists and tenebrosities in which anything is possible, and critical judgment at best irrelevant, at worst as cursed as the "person on business from Porlock" who shattered the magic spires of Coleridge's Kubla Khan irremediably to shards.
>
> Does not a creative artist—an inventor—a maker—always begin with a dream? Judgment can come later, which is exactly what Osborn advocates and what W & C practiced (W too much and C too little), and why artists tend to be Bohemian.
>
> Brainstorming has been promoted principally as a problem-solving technique. There's nothing wrong with solving problems, of course. But to an educator that might sound a little as it might to a director of physical education, in a high school, let's say, to hear football described as a means of achieving victory over a rival school. He might think the side effects more important: the strengthening of muscles, the fun, the increases in physical co-ordination and effectiveness, co-operation and team spirit.
>
> Sometimes I think of brainstorming as more a kind of group therapy than anything else. It certainly has a lot of therapeutic side effects. Note how permissive the brainstorm situation is. One is invited. The group is small (12 to 15). It is exclusive and homogeneous (higher or lower echelons are left out). In this small and kindred group one's ideas, like oneself, are accepted and wanted. They are even coaxed from one, no matter how insignificant and wild. The leader never criticizes, never even evaluates. Nor does anyone else. How pleasant it all is! How different from the usual group discussion or committee meeting (one reason for brainstorming's popularity)! It's something like a game, yet with a purpose. There's something of *katharsis* here; something of role-playing too, with their therapeutic benefits.
>
> Many participants report increases in self-confidence, in willingness to speak up; also in eagerness to try to solve problems (including their own speech problems), to think of new ideas, and to entertain new ideas in themselves and in others. Still better, they report changes in their own attitudes in the direction of a belief that they can improve themselves still further in these respects. Without such a conviction, as every teacher knows, education is slow at best, sometimes impossible. With it, great progress may result, for the student then—as is proper—takes the initiative in his own education.
>
> If such attitudes and convictions, leading towards such desirable ends, can result from brainstorming, surely it would seem to

be an educational tool of great value to the speech teacher.

### Invitation

Correspondents are invited to send on news and notes to Richard Murphy, Shop Talk, 204A Lincoln Hall, Urbana, Illinois.

Deadlines are: October 10, December 10, February 10, and August 10. A little leeway would be appreciated.

### Shop Talk Speech Convention Calendar

#### National

Speech Association of America: 1958: Hilton, Chicago, December 29-31; (1959: Statler, Washington, December 28-30; 1960: The Jefferson, St. Louis, December 28-30).

American Educational Theatre Association: 1958: with SAA in Chicago; (1959: with SAA in Washington; 1960: with Children's Theatre Conference in Denver, August; 1961: with CTC in New York, August).

American Speech and Hearing Association: Netherland-Hilton, Cincinnati, November 20-22. (1958: New York, November 13-15; 1959: Cleveland, November 12-14.)

The Committee on Discussion and Debate Materials and Interstate Co-operation, National University Extension Association: with Central States in Chicago, Hotel Sherman, December 27-28. (Change from previously announced meeting in St. Louis.)

#### Regional

Eastern States: Sheraton-McAlpin, New York, April 17-19.

Southern States: Rice Hotel, Houston, March 31-April 4.

Central States: Sherman, Chicago, December 26-28.

Western States: Miramar Hotel, Santa Barbara, November 28-30.

#### Related Organizations

American Association for Cleft Palate Rehabilitation: St. Francis Hotel, San Francisco, April 24-26.

National Council of Teachers of English: Leamington Hotel, Minneapolis, November 28-30.

National Dramatic Arts Conference—National Thespian Society: Purdue University, Lafayette Ind., June 16-22.

### Conferences and Conventions

The Third Annual Creative Problem-Solving Institute (Brainstorming) was held at the University of Buffalo, July 8-10. A report of proceedings, handsomely illustrated, is available from Creative Education Foundation, 1614 Rand Building, Buffalo 3, New York.

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The twentieth National Convention of Pi Kappa Delta was held on schedule at South Dakota State College, Brookings, in April. Charters were presented to thirteen new chapters. Two charters were revoked, nine were continued on probation, ten were placed on probation, and five were removed from probation. The first annual distinguished alumni award was given to Senator Karl E. Mundt by retiring president Theodore Nelson of St. Olaf's. L. E. Norton of Bradley was elected president. Emmett T. Long of Pepperdine continues as editor of *The Forensic* and D. J. Nabors of East Central State College, Ada, Oklahoma, as business manager.

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SAA sponsored a series of programs for the "Departments Day" of the NEA annual convention in Philadelphia in July. Gordon Hostettler of Temple arranged the programs, which included sections on "Speech in the Elementary School Program," "Speech in the Secondary School Program," and "The History of Speech Education in America."

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The twenty-fourth triennial convention of the National Association of the Deaf was held at Hotel Sheraton-Jefferson, St. Louis, the week of July 22. A *Post-Dispatch* reporter was on hand. The following bits of information are taken from his story of July 24. Byron B. Burnes, president of the association, teaches at the Berkeley (California) School for the Deaf. "He was graduated from Gallaudet College in Washington, the only college for the deaf in the world.

"As head of the association, Burnes is a leader in a 77-year-old controversy between deaf persons who want to preserve use of sign language, and 'theorists,' who want deaf persons to be educated through lip reading and speech only.

"Burnes contends that only a small percentage of deaf persons can successfully learn to read lips and speak. He supports the 'majority of the deaf who favor preservation and use of sign language.' Burnes, who uses sign language solely, is usually accompanied by Mrs. Delta Martin, an employee of the association, who acts as his interpreter." Mrs. Martin has normal hearing.

The thousand delegates in attendance rose

and sang the national anthem—in sign language.

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A Conference on Rehabilitation of the Laryngectomee was held at the University of Illinois in July. It was sponsored by the Illinois Division of the American Cancer Society and the Speech Clinic. Miss Severina Nelson was chairman of the program. Various technical talks on laryngectomees were given by medical men. It seems here are now about 35,000 people without larynxes, and the number is increasing by 6,000 a year—not so much because of increased incidence of cancer, but mainly because techniques are being perfected so that chance of survival after surgery is much greater.

A demonstration of esophageal speech was given by members of the Nu Voice Club, an organization of laryngectomees in Central Illinois and Indiana, sponsored by Mrs. Naomi Hunter of the Speech Clinic at Illinois. There are twenty members. Having lost their normal speech, the members set about to learn all over again, starting with good, strong belches. They eschew manual language, and manage through writing and gross gesture until their secondary propensities are developed. Walter Herold, president of the Lost Chord Club of St. Paul, a rehabilitated laryngectomee, gave an after-dinner speech, using the esophageal technique.

There is now an International Association of Laryngectomees, with chapters using various names. The favorite is Lost Chord Club. The group at the conference regarded the name as a bit on the negative side, and preferred Nu Voice; no explanation was given for the spelling. The Sixth Annual Convention of the International Association of Laryngectomees was held at Hotel Lowry, St. Paul, in August. It's a long word, so it's quite proper to refer to a fellow member as a "laryngect."

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The New England Speech Association met with SAA in Boston in August, moving up the usual November date in order to collaborate. Membership is 173. (See Convention Notes.)

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The Speech Association of the Eastern States, the oldest speech association in the country (founded 1909), held its 48th annual convention in New York in April. Attendance was 1,116. Membership is now 1,145. The association had set a goal of 1,000 members by the 50th anniversary, Golden Jubilee convention in 1959, but things are so optimistic the goal has been raised to 2,000. Executive Secretary Paul D. Holtzman attributes the rapid growth to excellent convention programs arranged successively by H. Barrett Davis, Evelyn Konigsberg, and J. Calvin Callaghan. *Today's Speech*, the "popular" style journal of the association, has a circulation of 1,500. The secretary, by the way, left Queens College this fall for Penn State, where the editor of the journal, Robert T. Oliver, is encamped. The secretary had to find time, in the midst of moving, to mail out copies of the new SAES *Directory*, running to 80 pages.

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Southern States Speech Association met at Athens, Georgia, in April. Attendance, including a tournament run in conjunction, was 500. Membership is now 600. The late Dallas Dickey of the University of Florida was compiling a history of the association for publication in *The Southern Speech Journal*. Paul Brandes of Mississippi Southern College, continues as secretary.

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Central States Speech Association met on schedule in Minneapolis in April despite a blizzard and ten inches of snow. Attendance was 320. Membership is now at 600. Halbert Gulley has retired as executive secretary; Henry L. Ewbank of Purdue succeeded him. After much argument, it was decided Central States should move into the Christmas spot left vacant this year because of the fall SAA meeting (see calendar).

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Western States Speech Association held its last convention in Eugene, in August 1956. Attendance was 232. Membership is now 832. The association has completed a revision of its constitution. Under it regional units will be created, with an over-all representative legislative assembly. First speaker of the assembly will be VP Theodore Karl of Pacific Lutheran College. Secretary John W. Wright of Fresno State retires this fall; successor is Joseph Wagner, Long Beach State College.

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The 55 delegates to the American Students Constitutional Convention, held in connection with the Alexander Hamilton Bicentennial, carried off their end of the commemoration in fitting style. The delegate from Guam didn't make it, but an alternate from New York, Hamilton's state, was provided. The high school students first met in Washington, where they were received by the President. They then moved on to Philadelphia for the convention. A distinguished board of critics followed the proceedings and made evaluations. The board

included: A. Craig Baird, Annabel Dunham Hagood, Wilbur E. Gilman, Theodore F. Nelson, Richard Morris (Professor of History at Columbia), George McCarty, and Brooks Quimby. Thorrel Fest served as recorder, Bruno Jacob as general secretary, Richard Jacob as general clerk, and Robert Scott as reading clerk. Mr. J. Harvie Williams, director of the Alexander Hamilton Bicentennial Commission, served as permanent chairman at the convention, but yielded the gavel now and then to Bower Aly, chairman of the Committee on Contests and Awards, and to Laurens Hamilton, great-great-great grandson of Alexander. The fabulous awards of $2,000-4,000 per delegate plus expenses were raised by private subscription and are held in trust for college expenses. Last report is that there is some negotiation with the Treasury to see what income tax will have to be paid.

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The third annual national Oral Interpretation Festival, known as the Apple Blossom Festival, was held at Michigan State in early May. Eighty readers from twenty-one colleges read poetry, prose, drama, and a speech. The speech faculty presented a reading play, "Oh, Say Can You See?" Moiree Compere directs the festival.

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### Summer Visitors

Northwestern University was host to scholars from abroad, representatives of the press, radio, TV, and theatre as well as visiting professors during its summer symposia in color television, oral interpretation, and neurological disorders. Douglas Watson, actor, Natalie Cherry, producer of Poetry Magazine on the Air, and Don Geiger from the University of California were among those discussing oral interpretation. The symposium in color television was held in co-operation with Station WNBQ and NBC with many producers and technicians participating.

Among visitors at the University of Denver's tenth workshop in basic communication were Bess Sondel from the University of Chicago, Donald Bird from Stephens College, Earl Blank from Northwestern State College, and Joseph F. Smith from the University of Hawaii.

Wendell Johnson of the University of Iowa and Wayne C. Eubank from the University of New Mexico were on the summer staff of Montana State University.

At the University of Wisconsin were Jeffery Auer of the University of Virginia and Laura Frances Wright of Alabama College for Women.

Frank W. Hale of Oakwood College, Alabama, was visiting professor at the Seventh-day Adventist Theological Seminary, Washington, D. C.

Western Reserve University sponsored a symposium on Parent Guidance at which Charles Van Riper of Western Michigan College and Wendell Johnson of the University of Iowa were among a score of speech and child specialists who were guest lecturers.

Thomas Watson, University of Delaware, joined the faculty of the Connecticut College School of the Dance as technical director.

Visiting professors at Baylor University's high school speech institute were Thomas A. Rousse, University of Texas, and Harold Weiss of Southern Methodist.

At Teachers College, Columbia University, were Wilbur E. Gilman of Queens College, Harold Scholl of Montclair State Teachers College, and Robert L. Leppert of Paterson State Teachers College, New Jersey.

Darrel J. Mase of the University of Florida and Stanley Ainsworth of the University of Georgia were leaders in a workshop for exceptional children held at Alabama Polytechnic Institute.

Ned Donahoe of Grinnell College taught in the foreign student program at Bennington College, Vermont.

The Summer Speech Conference at the University of Michigan featured officers in speech organizations: Loren Reid, President of SAA; Elise Hahn, first VP; Owen M. Peterson, Executive Secretary; Jack Morrison, President, AETA; Wayne Thompson, President, Central States; Thomas Lewis, President, Southern Speech Association; Ray Irwin, Chairman of the Interpretation Interest Group.

Thomas H. Fay of the University of Illinois Hearing Center taught during the first semester at Washington University.

Visiting professor for Speech Readiness Workshop at Bradley University was Harley A. Smith of Lafayette, Louisiana.

Andrew T. Weaver was visiting lecturer at the Twenty-third Annual Conference on Speech Education at Louisiana State University.

Thirty students from eleven countries attended the fifth annual English Language Institute held at the University of Florida. The program was under the general direction of C. K. Thomas of Cornell University, who was on the Florida campus as visiting professor of speech. He was assisted by Jayne Crane Harder of Youngstown University.

Dorothy Sherman of the State University of Iowa was visiting professor at the University of Washington, while University of Washington's

James Carrell taught at Stanford. Wendell Johnson also visited the University of Washington and the Seattle schools for a series of lectures.

Berneice Frisk and John Kerr from San Jose State College participated in Children's Theatre conferences, Miss Frisk at Tufts University and Mr. Kerr at Boston.

Speech Assembly speakers at the University of Michigan included the following visitors: Donald Kleckner, Bowling Green State University; Robert Gunderson, Oberlin College; C. Raymond Van Dusen, University of Miami.

Leslie Rude, University of Illinois, taught at Appalachian State Teachers College, Boone, North Carolina.

Mrs. Dorothy Bell of Texas Christian University, was on the staff of the University of Denver's hearing clinic.

Jesse Villarreal, University of Texas, taught at Syracuse University. Howard Townsend, University of Texas, taught the first term at Stephen F. Austin State College, Texas, and then joined the faculty at the University of Southern California for the second summer term.

Lillian Voorhees of Fisk taught creative dramatics at the University of Illinois.

Robert Albright of Arizona State was a visiting lecturer on the staff of the University of North Dakota.

On the visiting summer staff at State University of Iowa were Herman Cohen, University of Oregon, in forensics, E. Glendon Gabbard of Eastern Illinois State College and John Paul of Phoenix College, in dramatic art.

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SUMMER THEATRE

Ball State Teachers College: *Solid Gold Cadillac, Ah, Wilderness, The Ponder Heart, But Not Goodbye.* This was the first season for the Little Shoestring Theatre, with productions housed under a tent.

Bowling Green State University: The Huron Playhouse in its ninth season presented six full-length plays and a children's show.

Brigham Young University: *America's Witness for Christ,* the annual Mormon pageant, observed its 20th anniversary at Palmyra, New York, with a cast and crew of 350. The campus summer program included an arena production of *Taming of the Shrew* with Flo French as guest actress, *The Bad Seed, Life With Father,* and *The Merry Widow* in co-operation with the opera department.

Cornell University: a reading performance of *Major Barbara* and a series of seven special film showings including Menotti's *The Medium* and Hemingway's *To Have and Have Not.*

Denison University: *All For Mary, Time Limit, Pursuit of Happiness, As You Like It, My Sister Eileen, The Playboy of the Western World, Gigi, Anastasia, Where's Charley, Bernardine.*

Indiana University: Brown County Playhouse presented *Personal Appearance, George Washington Slept Here, Petticoat Fever.*

Kansas State Teachers College: *The Great Sebastians, The Show-Off, Sabrina Fair, Pound on Demand, Someone Waiting, The Rainmaker, Time Limit, Just for You.*

Louisiana State University: Three original plays by students of C. M. Wise were scheduled as a part of the Summer Art Festival.

Mississippi Southern College: *The Tender Trap.*

Oklahoma State University: Three one-acts, *No Exit, A Phoenix Too Frequent, The Wonder Hat, Dangerous Corner.* The Prairie Playhouse is currently being air conditioned.

Princeton University: *Streetcar Named Desire, Skin of Our Teeth, Heartbreak House, The Enchanted,* an evening of one-acts, *Under the Sycamore Tree, Shadow of a Gunman, Love's Labour's Lost.* Since there is no summer school at Princeton, the University Players is the one major summer activity.

Purdue University: *No Time for Comedy.*

South Dakota State College: *The Proposal* and *The Twelve-Pound Look,* presented in the outdoor theatre.

Southern Illinois University: The Southern Illinois University Players, after two years of summer stock at the Shepherd of the Hills Theatre in Branson, Missouri, moved this summer to the Kelso Hollow Theatre at New Salem State Park. They presented *George Washington Slept Here, Our American Cousin, The Shepherd of the Hills, Abraham Lincoln, The Skin of Our Teeth,* and *A Midsummer Night's Dream.*

State University of Iowa: *Arms and the Man,* David Larson's *Very Love,* an original three-act.

State University of New York College for Teachers: *The Play's the Thing, The Living Room, Night of the Auk* (first off-Broadway production).

Teachers College, Columbia University: *That Scoundrel Scapin,* with a new adaptation.

Texas Christian University's Horned Frog Community Summer Theatre: *The Seven Year Itch, The Chalk Garden, The Bad Seed, Papa is All.*

University of Akron: *The Drunkard.*

University of Arkansas: *Rackinsack, The Doctor in Spite of Himself.*

University of Delaware: *The Catalyst,* an original student-written play, was presented before the convention of the Pakistan Students' Association in Louisville on June 21.

University of Illinois: *Shadow and Substance; Woman of Paris* and *Venus and Adonis; Peter, Peter Pumpkin Eater,* a Children's Theatre presentation.

University of Michigan: *Charley's Aunt, The School for Wives, The Desperate Hours, The Circle of Chalk, The Bartered Bride.*

University of Oregon: *Two Dozen Red Roses* in arena theatre style, *The Importance of Being Earnest.* The Club Intime presented an entertainment each week in a night club setting.

University of Wisconsin: *The Pursuit of Happiness, Montserrat, The Tender Trap, The Hairy Ape.*

University of Tennessee's Carousel Theatre: *The Ponder Heart, Claudia, Papa is All, Bus Stop, The Silver Whistle.*

West Virginia University: *The Tender Trap.*

Washington University: *Hello Out There, The Telephone,* scenes from *The Marriage of Figaro, Private Lives* (in-the-round), *The Philadelphia Story.*

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INTERNATIONAL DEBATE. A Combined British Universities twosome toured the East and South this spring. Starting at McGill in Montreal in February, they ended the tour at Wagner College on Staten Island in May. G. M. K. Morgan of University of Bristol Union and M. L. Davies of University College of North Wales Debates Union were the representatives.

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Cambridge debaters will tour west of the Mississippi this fall. Mr. Neil Crichton-Miller of London and Mr. David Fairbairn of Torquay, Devon, are the representatives of the Union. The Institute of International Education, 1 East 67th Street at Fifth Avenue, New York 21, is scheduling the tour. For information on the tour, and for international debate in general, write to Judith Sayers, Director, European Department, or to Gerald J. Ippolito, Program Assistant, European Department. Oxford is expected in the spring, in the East.

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A convocation to select American debaters to tour abroad was held at Evanston July 19, 20. As a result of regional selections, ten debaters were invited to attend. They came from Stanford, Vermont, Pittsburgh, Augustana of Rock Island in Illinois, Iowa State, Denison, University of California, Iowa, Southern Illinois, and Puget Sound. Debaters and critics spent a leisurely three days on the Northwestern campus, living together, and engaging in various speech activities, formal and informal. Highlights of the meeting were the personal interviews, the after-dinner speaking, and the parliamentary debate. The selection committee was: Judith Sayers, Institute of International Education, New York; Mrs. Clifton Utley, NBC news commentator; Robert Newman, Pittsburgh; James Robinson, Congressional Fellow in Political Science, Washington, D. C.; Stanley Rives, West Virginia; Harold Brack, Drew University; Richard Murphy, University of Illinois; and Franklin R. Shirley, Chairman, Wake Forest College. The IEE and the SAA Committee on international debate and discussion arranged the meeting.

Selected for a tour of England, Wales, and Scotland were: Melvin L. Popofsky of Iowa and Henry Spencer Stokes, Jr. of Puget Sound; alternates, Richard Rieke of Southern Illinois and Charles Manatt of Iowa State. The tour will start in February. The debaters will receive all expenses from point of embarkation and return, and $5.00 per diem pocket money.

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THE HIGH SCHOOL QUESTIONS. Robert H. Schacht, Chairman of the NUEA Committee on Discussion and Debate, has announced the subjects for 1957-1958. The discussion questions are: 1. What should be the nature of United States foreign aid to our free world allies? 2. To neutral countries? 3. To communistic countries?

The propositions for debate are:

1. *Resolved*: that all United States foreign aid should be administered through the United Nations.
2. *Resolved*: that direct United States economic aid to individual countries should be limited to technical assistance and disaster relief.
3. *Resolved*: that United States foreign aid should be substantially increased.

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THE COLLEGE QUESTIONS. Austin J. Freeley of Boston University, chairman of the Committee on Intercollegiate Debate and Discussion, has announced the questions for 1957-1958. The national discussion question is, How can our colleges and universities best meet the increasing demand for higher education? The debate proposition is, Resolved: That the requirement of membership in a labor organization as a condition of employment should be illegal.

WEST POINT TOURNAMENT. For those who go in for contests of the debate-both-sides variety, West Point's National Invitational Debate Tournament has become quite a show. The hospitality is something to marvel at, ST hears. Guests are housed on post at U.S. Hotel Thayer, for $1.00 a night. Male debaters eat in the Cadet Dining Hall; judges, coaches, and female debaters in the Officers' Club. Order what you want, and just sign "debate." Shuttle buses and station wagons transport visitors on schedule. Chairmen, timekeepers, escorts are provided on order—a coach's dream.

The Military Academy operates a statistics room during the meeting, and issues various statistical reports thereafter. Last April, 36 schools from eight districts attended (West Point is always invited). When the tournament was begun in 1947, only 16 schools were represented. Over the years District 3 has the best record. Schools from Arkansas, Louisiana, New Mexico, Oklahoma, and Texas have won 211 debates and lost 147, for a 58.94% score. District 2, Idaho, Montana, Oregon, Washington, and Wyoming is in the cellar, with a percentage win of 39.17. Since 1947, 134 schools have been represented. The only school present at all meetings is Augustana of Illinois; the host school could not attend itself in 1955, remember, because the Military Academy beat a hasty retreat on debating recognition of Red China. Eleven was the charm for Augustana, which won first place this year. The Academy was second. For those who follow debate teams even as a world series, it may be interesting to know that the University of Redlands has won twice, as has the University of Alabama. The host won once, in 1956.

Participating schools receive a wall plaque signaling their honor; the winner gets a handsome Larmon Trophy; the two best debaters and the four final debaters get Elgin watches —courtesy of the company. Philip A. Hubbart of Augustana, a very mild-mannered, shy young man off the platform, wearing his Elgin watch as top debater last year, this year received two more watches, as member of the winning team and as second top debater. He is only a junior; there is time for one more Elgin. Patricia A. Stolling of Houston won the first place debater watch this year.

SAA is invited to send an official representative to the tournament. The past two years Wayne A. Nicholas of City College of New York has served as representative and judge. His official report, as filed with Kenneth G. Hance, Executive VP of SAA, reads:

I arranged to be present for the last day of the tournament, in which the top sixteen teams (seeded by the eight rounds of debate of the preceding days) were paired in four additional rounds. I was present for the quarter-final round in the morning, and the semi-final and championship rounds in the afternoon. You will want to know that, as a representative of the Association, I was asked to be one of the panel of nine judges in the final debate between Augustana College of Illinois and the Military Academy. Augustana was declared the winner of the tournament by a vote of five to four.

On the basis of my observation this year and last, and from participation in similar tournaments elsewhere, I would say at once that the West Point tournament is outstanding both in the calibre of debating heard and the manner in which the tournament is run. As you probably know, the 36 teams competing are the top teams in the eight regions into which the country is divided. The competition is unusual and demanding in that only two debaters are sent from each school, and they take both sides of the question alternately as the tournament progresses. West Point of course provides an incomparable setting.

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TAPE DISCUSSION. Wayne N. Thompson announces the seventh annual national intercollegiate contest in public discussion. Schools interested should submit a twenty-five minute discussion of the national question, on tape. Entries must be received by November 15. Last year forty schools participated.

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### WITH THE EMERITI

Lee Emerson Bassett, Stanford '38. Mr. Bassett began teaching at USC in 1898. In 1900 he was appointed Instructor in Reading, department of English, Stanford. He has taught at the University of Washington, University of Hawaii, and summer terms at Northwestern, Colorado, and Utah State. His chief interest has been literature and oral interpretation. Upon retirement he became Dean of the Max Reinhardt Workshop in Hollywood, 1939-1940. For many years he has served as critic of the Palo Alto Toastmasters Club, now known as the Lee Emerson Bassett Toastmasters Club. He advises younger colleagues to put something away for the future, and not to become so engrossed in the job that

interests which may be carried on after retirement are neglected. Professor Bassett is 85 years old. Address: 330 Lowell Avenue, Palo Alto.

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Harry Heltman, Syracuse '50. He has taught at Cazenovia Seminary, and Otterbein, on regular appointment, and summers at Columbia, Buffalo, Oswego, and St. Lawrence. His main interest has been speech education and therapy. Since retirement he has taught summers in various colleges, and has served as speech consultant to about fifty school districts. He has been very active in publication since retirement. His series of *Let's Read Together Poems*, with books from kindergarten through eighth grade, is published by Row, Peterson. *Trippingly on the Tongue*—a textbook—is issued by the same publisher. This summer he made a lecture tour through the Midwest. Professor Heltman advises that one should look forward to some means of income and interest following retirement. He is 72 years old. Address: 117 Fiordon Road, Syracuse, 14.

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A. Craig Baird, Iowa '52. Professor Baird has continued his career with little change. He has taught the first semester at Iowa, the second as visiting professor at some other institution. Last year he was at the University of Missouri the second term and will continue there this year. As all speech people know, Mr. Baird's publications continue uninhibited. He continues his series of *Representative American Speeches*, an annual volume which he has edited for twenty years for H. W. Wilson. McGraw-Hill has recently brought out his *American Public Addresses*, 1740-1952, in a paperback edition. Although a bit shy about being in "retirement," Professor Baird will reminisce. He recalls his famous debate tour of England in 1921, when he took Bates debaters abroad, and his direction of 150 graduate theses. He is 72 years old. Address: 200 Ferson Avenue, Iowa City.

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Alice W. Mills, Mount Holyoke '52. Mrs. Mills has taught at State University of Montana, University of Iowa, and USC. For many years she was speech therapist for the Bay State Society for Crippled and Handicapped. Her main professional interests are in phonetics, correction, and interpretation. Since retirement she has traveled widely over the country, and has served as speech correctionist for the Oregon Society for Crippled and Handicapped Children and Adults. She advises that in planning for retirement one should "save a lot of money so you will be ready for anything that happens to the national economy." She adds, "But how?" Mrs. Mills is 71 years old. Address: 1001 Georgina Avenue, Santa Monica, California.

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James M. O'Neill, Brooklyn '52. Professor O'Neill was incompletely reported last time because he was on lecture tour, and unlocatable for details. But we did not want to go to press without including the first president of SAA. Professor O'Neill has taught at Hotchkiss School, Dartmouth, Wisconsin, Michigan, and the University of California. His main professional interest is argumentation and debate. He has not taught since retirement: "46 years was enough." But he has busied himself on lecture tours, has published two books, finished a third, and contracted for a fourth. He advises that ten years before retirement one should plan and prepare for some remunerative activity. Most teachers, he says, could get ready in ten years to earn their way in retirement if they would take it seriously. He is 75 years old. Address: Box 391, Lakeville, Connecticut.

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E. R. Nicols, Redlands '52. Upon retirement Professor Nichols taught at Imperial University, Japan, on a Fulbright. He also taught at Bowdoin. His main professional interests are in debate, public speaking, and drama, as his long list of publications in those fields attests. Mr. and Mrs. Nichols have done much touring of the country, but recently he has been ill with diabetes. He is 73 years old. Address: 814 Campus Avenue, Redlands, California.

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Glenn N. Merry, New York University '55. Professor Merry is devoting himself to his fifteen acres in Connecticut. He recalls that he first taught at the University of Illinois at a salary of $800. In 1912, University of Iowa lured him away at a salary of $1200. His professional interests have been in voice science and phonetics, with special attention to business speaking in connection with his work at the Graduate School of Business Administration. He writes that he has "rejoiced to see speech now as a field. Jim O'Neill and I started the movement towards departments of speech, and we had the first." Mr. Merry was one of the founders of SAA, and president in 1922. He advises that one should plan for retirement and invest. "Do not let deans compensate with fine words and even flattery," he says. "Few, like Winans, Drummond, Saret, Dennis, and the king of all, James Milton O'Neill, have enjoyed com-

forts in retirement. I have seen the teacher of speech dropped at 65 years of age, and had to live near penury. Women teachers have an especially tough row to hoe." Professor Merry is 71 years old. Address: RD 3, Hanover Road, Newton, Connecticut.

Donald Lemen Clark, Columbia '56. Professor Clark reports that his retirement is much like a sabbatical. He spent a year in England, presenting papers and doing research. He has been reading proof on his new book, *Rhetoric in Graeco-Roman Education*, published by the Columbia University Press this spring. He is now writing a book on John Milton at Christ's College. He says he is in good health except for a few stiff joints. His professional interest is rhetoric in relation to literature. He finds that his house in the woods, which he built with a view to retirement, is a great comfort. His advice is for teachers to receive better salaries to prepare for retirement, and to combat inflation. He is 69 years old. Address: R.R. 2, Southbridge, Massachusetts.

J. Manley Phelps, one of the five living founders of SAA, writes that reports of his retirement are greatly exaggerated. He is still on the active list as Dean of University College, De Paul University in Chicago. The other living founders, by the way, are James L. Lardner, Glenn N. Merry, James M. O'Neill, and Frank M. Rarig.

RETIREMENT. Walter H. Trumbauer, who joined the Alabama College faculty in 1926, in Montevallo, retired this summer. He is the founder of the College Theatre, having started productions in 1929.

DEPARTMENT OF CORRECTION. ST has always admired the policy of certain news magazines, which seems to be one of just printing anything that comes to mind and relying on the reader to correct the details by letter. In the last issue, in the story on Gertrude E. Johnson, she was reported as having taught at the University of Illinois. In came a prompt denial: "I was astounded to learn that I had taught at U. of Ill. Hope Ill. is not too upset about that. I never taught an hour there. U. of Iowa, yes. Was this my error or yours? Guess there is no way to correct it." ST got off a prompt, apologetic letter: "It was my error. You wrote 'U. of I.,' and I have become so provincial that I think of this as meaning Illinois rather than Iowa." Inquiry reveals, however, that the official abbreviation of the State University of Iowa is SUI.

Joseph D. Menchhofer, of Michigan State, died April 4. He was 63 years old. Professor Menchhofer joined the speech staff in 1927. He was a graduate of the University of Michigan. He had taught at Concordia College, Moorhead, Minnesota, and at St. Olaf's. He had been a college teacher for thirty-eight years. A very kindly, sympathetic man, he had given much attention to fears, repressions, and stage fright. He was the author of *Handbook of Speech Criticisms*. Surviving are his wife, Mable, and a son, Joseph D. Menchhofer II.

Gladys Emily Lynch, University of Iowa, died April 15. She began her teaching career at Iowa in 1929. In 1932-1933 she taught at Iowa Wesleyan, and then at Judson College, Marion, Alabama, until she went to Winona State Teachers College in Minnesota. In 1943 she returned to Iowa. Her professional interests were mainly in interpretation and voice. Genuinely interested in student welfare, she had served in many capacities as adviser. She was fifty-two years old.

### On Leave

This summer and fall a number of persons on leave returned to their home campuses. D. E. Morley, University of Michigan, was a Fulbright lecturer in Bergen, Norway. He observed the progress in speech correction in the Oslo schools. David Potter, William P. Halstead, and Claribel Baird have also returned to Michigan after study in Europe. Fran Averett was a Fulbright scholar from the University of Washington. Gary W. Gaiser of Indiana University studied the European theatre and taught at the University of Bristol.

Paul E. Randall of Temple spent his sabbatical studying problems of the theatre in the United States.

Horace Robinson, University of Oregon, was a visiting professor at UCLA.

John V. Neale will return to academics at Dartmouth after serving as chairman of the Planning Commission for the town of Hanover. Also returning to academics after a year and a half as consultant and conference coordinator with the American Society for Metals is Kingsley Given of Kansas State College.

Returning after sabbaticals spent in study are Robert Burrows of West Virginia University, who was at Ohio State; Thomas B. Pegg of University of Delaware after study at USC; Mary-

ann Peins of NYU, from Pennsylvania State University; Alonzo J. Morley of Brigham Young after post-doctorate work at Stanford; David B. Strother, of the University of Georgia after two years at the University of Illinois.

A number with sabbaticals will go abroad. Horace G. Rahskopf is on leave from the University of Washington to serve with the Overseas Program of the University of Maryland; Clarence T. Simon of Northwestern will be visiting professor at University of Washington, during Rahskopf's absence. Wilbur S. Howell and D. W. Robertson of Princeton will go abroad on Guggenheim fellowships. P. Merville Larson of Texas Tech will lecture in Denmark on a Fulbright. Donald Hermes of Kansas State will study theatre in New York and Europe. Waldo Braden, Louisiana State, will do research in England. John W. Wright, Fresno State College, will study Shakespeare production in England.

In August, Professor Frederick Haberman of the University of Wisconsin left on the *Ile de France* for travel and research in Europe. He will travel with his family through Holland, Belgium, France, Germany, and Italy, and in October will take up residence in England where he will do research in rhetoric and public address. Professor John Curvin left Madison at the end of the summer for a year's leave on a Fulbright grant. He will travel in Europe in the early fall, and then take residence in Helsinki, Finland, where he will devote his time to lecturing and research in drama.

Several will continue graduate study. Charles E. Scott will leave Wabash College for three years to study at Yale. Doris Richards, Illinois State Normal, will study at Western Reserve. Henrietta L. Schotland, Temple, will study at Northwestern. Don F. Blakely, Louisiana, will study at Columbia. A. William Bluem, Michigan State, has a fellowship grant in mass media to study at USC and UCLA. Oklahoma State University has granted leaves to Glenna Wilson and Vivia Locke. Miss Wilson will study at the University of Wisconsin. William Tacey, University of Pittsburgh, will study at Penn State University.

Several professors will devote their sabbaticals to special projects. Marian Galloway of the University of Alabama has received a grant for a project in playwriting. Lionel Crocker, Denison University, will rewrite *Effective Speaking* for the American Institute of Banking. Victor Garwood, USC, has a post-doctoral research fellowship at the National Institute of Neurological Diseases and Blindness. Edward Stasheff, University of Michigan, will be at the Educational Television and Radio Center in Ann Arbor. James Cleary of Wisconsin has a leave to write a book in the field of public address.

Robert J. Dierlam, Queens College, has a leave to teach at Stanford. Others enjoying sabbaticals are Jane Dorsey Zimmerman of Teachers College, Columbia; Paul Hunsinger, Southern Illinois University; William M. Sattler, University of Michigan.

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APPOINTMENTS

Alabama College, Montevallo, Alabama: Andrew J. Kochman, Jr., director of theatre; Patricia Clithero, director of radio and television; Mrs. W. H. Trumbauer, technical director of theatre.

Alabama Polytechnic Institute: J. Buckminster Ranney, associate professor of speech and director of speech and hearing clinic.

Arizona State College: Robert W. Albright, associate professor and chairman, department of speech and drama.

Bradley University: Manual J. Kuhr, assistant director of forensics.

Brigham Young University: Carl White, associate designer and associate technical director of theatre.

Colorado State University: William R. Leith, speech pathologist and clinic director; Robert G. Tuttle, instructor in speech and director of forensics.

Cornell University: William I. Oliver, Alyce R. Ritti, John R. Rothgeb, instructors.

Dartmouth College: Charles Schaeffer, instructor.

Denison University: Paul E. Reid.

Fresno State College: Bernard Stoll, professor in correction and audiology; Howard Holloday, instructor in forensics; Janet Loring, instructor in interpretation; Gaylord Graham, instructor in technical theatre.

Humboldt State College: Dale Anderson.

Illinois State Normal University: Charles A. White, assistant professor and director of forensics; Morris Val Jones, associate professor; John Oostendorp, assistant professor.

Indiana State Teachers College: Hubert E. Knepprath, Joe T. Duncan, instructors.

Indiana University: Eugene K. Bristow, instructor; Richard K. Knaub, lecturer.

Louisiana College: De Witte Holland, head of the department of speech.

Louisiana Polytechnic Institute: Edward Luck, assistant professor.

Louisiana State University: Junius W. Hamblin, Jr., technical director of theatre;

Jack McCullough, instructor; Faye Edwards Head, Willa Wendler, Betty Heard, Russell Everett, Charles A. Parker, Jerry Tarver, Rolland V. Morvant, Lenore Evans, Norman Heap, Patricia Hartridge, Mary Lou Wellborn, Jo Nell Schroeder, Frances McMahon, Helen Wamback, William E. Lockridge, assistants.

Michigan State University: Walter B. Emery, visiting professor in radio-television-film; J. Colby Lewis III, A. Nicholas Vardac, associate professors in radio-television-film; Melvin Berghuis, Geraldine Bertovick, Jack Carter, Terry Welden, instructors.

Monmouth College: D. Arno Hill, associate professor.

Montana State University: Erling S. Jorgensen, associate professor of journalism and acting director of the University Studios.

Northwestern University: George P. Crepeau, assistant professor of drama.

Oklahoma State University: Leslie Kreps, assistant professor; Lazelle Perry.

Pennsylvania State University: Paul D. Holtzman, associate professor.

Purdue University: Hugh Winston Park, Betty Ann Wilson, assistant professors; James M. Newburger, instructor; Alvin Abelack, Jack Vincent Booch, Beverly Ann Broadbent, graduate assistants.

Queens College: Robert P. Crawford, assistant professor; Hermann Georg Stelzner, instructor; Don Frederick Blakely, lecturer replacing Robert Dierlam on leave.

Saint Cloud State College: Paul E. Cairns, associate professor.

San Diego State College: Jack Mills, assistant professor.

San Jose State College: Paul Wilson Davee, associate professor in drama; Kenneth Dorst, assistant professor in drama; David H. Elliott, Lottie Fryer, instructors.

South Dakota State College: Jeanette Horn, Carol Hammer, graduate assistants.

Southern Illinois University: Ralph A. Micken, chairman of department of speech; Charles W. Zoeckler, associate professor of theatre; Gene Brutten, Michael Hoshiko, assistant professors of correction; Joseph Leonard, assistant professor of radio-TV; Roger W. Forster, instructor in radio-TV; Darwin Payne, instructor in theatre.

Teachers College, Columbia University: William Canfield, Fergus Currie.

Temple University: Philip Rosenberg, assistant professor of audiology; Joan L. Hoag, Janina Krantz, John Borriello, John W. Vlandis, Amelia Hoover, E. J. Dennis, Jr., instructors; Lucille Lauro, William Kushner, O. G. Kaufhold, Edith Schmidt, Maurice Goldman, Fay Katz, Etta Robbins, Edward Russell, assistants.

Texas Christian University: David Matheny, instructor and director of forensics; Henry Hammack, instructor and director of technical theatre; Harold Blackwelder, graduate fellow.

Tulane University: E. A. Rogge, assistant professor of speech; Robert C. Corrigan, assistant professor of theatre.

University of Arizona: Kenneth Dale Dimmick, Philip McFarland, Patricia Peteker, instructors.

University of Illinois: Theodore Clevenger Jr., instructor; Turner W. Edge, John Gooch, Patricia Haynes, Ronald Jerit, Cecil Jones, Katherine Ettla, Enzio Napoli, Alan J. Rost, Robert C. Whitlatch, Robert Wilhoit, James Yeater, Jane B. Archer, Arnold C. Werner, assistants.

University of North Dakota: Frederick E. Garbee, assistant professor and director of the speech and hearing clinic; George W. Dike, assistant professor and supervisor of the clinic; Lloyd E. Williams, instructor and director of debate.

University of Oklahoma: Dean Harris, Braxton Millburn, clinical audiologists; June Barber, clinical instructor; Dan Costley, Cedric Crink, Floyd Emmanuel, Richard Krug, J. W. Patterson, Holt Spicer, Charles Tucker, William Winchester, graduate assistants.

University of Oregon: Bower Aly, professor of speech, specializing in rhetoric and public address. He will develop the department's graduate program.

University of Pittsburgh: Otis Walter, associate professor in rhetoric and public address; Mary Margaret Roberts, instructor in speech and forensics.

University of Southern California: Russell Haney, Eddie Johnson, Marjorie Lumpkin, lecturers in speech pathology and audiology; Edmund Thile, co-ordinator for speech program for foreign students; Leah Grigsby, assistant in forensics.

University of Tennessee: Judith B. Kase, director of children's theatre.

Wabash College: John C. Tindel, instructor.

Washington University: Margaret Manzer, graduate assistant.

Wellesley College: Cary Clasz, technical director of theatre.

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PROMOTIONS

Brigham Young University: Merlin J. Mecham, Lael J. Woodbury, associate professors; Lorin Jex, assistant professor.

Capital University: Armin Langholz, assistant professor.

Cornell University: Carroll C. Arnold, chairman, department of speech and drama; John F. Wilson, assistant professor.

Denison University: William Hall, assistant professor.

Grinnell College: William S. Vanderpool, Jr., professor.

Indiana State Teachers College: Gladis Rohrig, associate professor; James R. Boyle, Lucia K. Bolt, assistant professors.

Indiana University: Raymond G. Smith, associate professor.

Louisiana State University: Francine Merritt, Clinton W. Bradford, associate professors.

Michigan State University: Stuart Chenoweth, David Ralph, John Walker, associate professors; Hubert Ellingsworth, David Smith, assistant professors; Ralph R. Leutenegger, administrative head of speech pathology and audiology.

Northwestern State College, Natchitoches, Louisiana: Donald F. Graham, assistant professor.

Northwestern University: Robert I. Schneidman, assistant professor; Alvina Krause, associate professor, dramatic production; Glen E. Mills, professor of public speaking.

Princeton University: Alan S. Downer, professor; John W. Ward, associate professor; Frank W. Bliss, Jr., Edmund Keeley, Julian Moynahan, assistant professors.

South Dakota State College: Carl Wilson, associate professor.

Southern Illlinois University: I. P. Brackett, head of correction; Buren C. Robbins, head, radio-TV; Archibald McLeod, head, theatre; Walter Murrish, associate professor.

Teachers College, Columbia University: Paul Kozelka, professor.

Temple University: Parke G. Burgess, assistant professor.

Tulane University: George W. Hendrickson, professor; Jeannette Laguaite, associate professor.

University of Akron: James F. Dunlap, associate professor.

University of Alabama: Annabel D. Hagood, associate professor; Louise M. Ward, assistant professor.

University of Arizona: George F. Sparks, associate professor.

University of Denver: Ruth Clark, professor.

University of Illinois: Ida Levinson, Lawrence W. Olson, assistant professors.

University of Oregon: E. A. Kretsinger, associate professor; Daniel Krempel, assistant professor.

University of Southern California: Kenneth Harwood, professor; Forrest Seal, Robert Summers, associate professors.

Washington Square College, New York University: Merritt B. Jones, associate professor and chairman of department of speech.

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### Personals

Elwood Murray of Denver has been moderating a number of brainstorm sessions. At the Colorado Sunday School Convention, he was leader of a brainstorm on "What should be done to keep my junior-high school Johnny and Jean in Sunday school?"

Sara Stinchfield Hawk spent the summer in the east and south lecturing on moto-kinaesthetic methods of speech training. She ended her tour at her alma mater, the University of Pittsburgh.

Karl R. Wallace has accepted the position of advisory editor in speech for Dodd, Mead and Company, Inc. He resumed his duties as head of the department of speech, University of Illinois, this fall, following a semester's leave for study.

Carl D. England resumes chairmanship of the Department of Speech at Dartmouth, succeeding Almon B. Ives, who has served his allotted four years.

Mabel Clare Allen of Illinois State Normal University, wrote and directed a pageant, "With Faith in the Future," commemorating the school's centennial.

George F. Sparks and his wife, University of Arizona, spent the summer in England as advisers to college students taking part in Students for International Living.

Doyle R. Smith of Ohio Northern, played two weeks of stock at Malden Bridge Playhouse, Albany.

Beulah Lyon of the University of Texas has resigned to become assistant dean of girls in the American School, Istanbul, Turkey.

Lee E. Travis of USC, has resigned to go into private business. Professor of Speech and Psychology, Director of the Speech-Hearing Clinic, Mr. Travis had been at USC for nineteen years. Prior to that, he had been at Iowa, where he was head of the Speech and Psychological Clinic.

During Milton Dickens' leave, Victor P. Garwood served as head of the department at USC.

Colleagues of Waldo W. Braden, retiring executive-secretary of SAA, gave him a testimonial dinner in Baton Rouge. Owen M.

Peterson, the new secretary, who assumed the duties on July 1, also attended. Both are at Louisiana State.

Robert G. Gunderson of Oberlin gave the banquet address to Phi Alpha Theta, honorary history fraternity at the University of Kentucky. His *Log-Cabin Campaign* will be published by the University of Kentucky press this fall.

M. D. Steer of Purdue received the honorary degree LL.D. from Long Island University, on the occasion of his twenty-fifth anniversary of graduation.

Earl R. Harlan of Purdue played in "Unto These Hills" at Cherokee, North Carolina.

Andrew T. Weaver of Wisconsin and his wife returned on the *Queen Mary* in August from a summer spent traveling in Europe.

In the absence of Professor Haberman, Professor Gladys Borchers is acting chairman of the Wisconsin speech department.

Herbert A. Wichelns of Cornell is chairman of the committee to write the history of the Speech Association of the Eastern States. The history is to be ready for the fiftieth anniversary, in 1959.

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RESEARCH PROJECTS

A. Duane Black of the University of Hawaii is making an evaluation of Brainstorming as a problem-solving technique.

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A group at the University of Akron is experimenting with Brainstorming as a discussion technique.

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The entire speech staff at Kansas State College is experimenting with various types of instruction in the fundamentals course. Over 800 students were involved in the pilot study made last semester.

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The Department of Speech at the University of Pittsburgh has been awarded a grant of $33,900 by the United Cerebral Palsy Association of the Pittsburgh district for research and program development in the area of speech handicaps. The Office of Vocational Rehabilitation of the Department of Health, Education, and Welfare has awarded a grant of $75,128 to the departments of Audiology and Speech. Leo G. Doerfler and Jack Matthews are the principal investigators in the project which is concerned with investigating the relationships between audiologic measures and social-psychological-vocational disability.

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The USC Speech-Hearing clinic this fall begins a preschool speech disorder prevention clinic, sponsored by the Las Floristas Woman's Club. Four clinical assistants will give therapy, and research assistants will study problems of etiology and symptom selection.

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At the University of Iowa, an experiment in methods of teaching communication skills will be made this year. One group of students will study reading, writing, speaking, and listening in the ordinary way, with an instructor. A second group will meet one fewer hour a week, and will have more reading and study on their own. The aim is to see what happens when more of the burden of instruction is put on the student. The third group will be taught primarily by kinescope, with films made by experts in the various areas. Samuel Becker, director of television, and technical director on the film project, says kinescopes can be made fairly cheaply, and can be processed and made ready for use all in one day. Dean Dewey B. Stuit is director of staff for the study. H. Clay Harshbarger, head of the speech department, is assistant director.

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A five-year research project on cerebral palsy and cleft palate victims is underway at the University of Florida. McKenzie W. Buck of the University's Speech and Hearing Clinic has designed a portable x-ray instrument which makes x-ray movies. Patients will be given respiratory therapy and then pictures will be taken, particularly of the speech mechanism. Dr. Robert Harrington of the Orthopedic Hospital in Los Angeles is collaborating on the project. George Kurtzrock, audiologist at the Clinic, will make sound wave analysis of the speech patterns. The project is supported by grants from the United Cerebral Palsy Association of Florida, and the University.

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At Michigan, Hayden K. Carruth has completed a survey of curricular speech education in Michigan high schools.

A research grant on childhood aphasia, made possible by a Legislative Grant for the Support of Research in the Preservation of Human Resources, has been renewed for another year.

A 30 minute sound-color movie entitled "Children with Cleft Palates" has been completed and is available for rental or purchase through the Audio-Visual Center of the University of Michigan. The University has received a grant from the National Science Foundation for "Research Instrumentation for an Electrostatic Sound Spectrograph." The instrument is to be developed as a research tool for speech and linguistic studies in the Speech

Research Laboratory at the University of Michigan. The instrument is to employ the recently developed technique of electrostatic recording and a number of recent electronic methods are under consideration for inclusion in the device. The grant is for $25,000 and is to extend over a two-year period.

A grant from the Horace H. Rackham School of Graduate Studies has recently been received for research on speech synthesis. This research concerns the reconstruction of speech from small recorded segments of human utterances. The research is now in progress in the Speech Research Laboratory at the University of Michigan. The grant is a continuation of a previous grant by the Rackham School of Graduate Studies for research on speech synthesis.

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The Committee on the History of American Public Address has compiled a bibliography of work-in-progress in that area. Copies will be sent to anyone interested. Apply to the committee chairman, R. G. Gunderson, Oberlin, Ohio.

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PAST PRESIDENT AND EDITOR FORSAKES NICOTINE. W. Norwood Brigance, one of the most enduring of men, has suffered a slight hiatus. It was in changing trains in Chicago for the Central States convention at Minneapolis that he noticed a pain in the right shoulder. Thinking little about it, he did the convention, and returned home. Cardiograms revealed a coronary occlusion; nothing serious, but adjustments will have to be made. This fall his office and classrooms will be on the first floor. And the doctors thought he had best skip the Boston convention. But there was one crisis—cigars. Here is the story as Brigance wrote it to a friend this summer:

> The doctors are former students of mine, and I once taught them that a speaker ought to speak in accents of authority. They are now doing it! One doctor smokes cigars. Another doctor does not smoke. So I took over, and moderated the discussion. Finally we agreed that I could smoke denicotinized cigars. There were none in Crawfordsville, so we drove to Indianapolis. Not a store had denicotinized cigars, but I learned that the Indiana Tobacco Convention was being held in the Claypool Hotel. I went there, collected eight samples, bought a box at wholesale price, and left an order to be mailed. I vowed solemnly that the Lord wanted me to smoke Sano cigars, and arranged for me and the convention to get together. My wife, who thinks tobacco next door to being sinful, did not believe it, but she was visibly impressed.

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HAPPY ENDING. In the last issue we reported the campaign in Colorado to make adjustments in retirement annuities. The Colorado Senior Faculty Associates sponsored S.B. 218, which was duly passed by the legislature. It provides a guaranteed income of $200 a month for retired college faculty in the state institutions, and $100 a month for widows. Any amount members of the plan may receive from the official state retirement annuity is deducted.

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HAPPY OBLIVION. The local AAUP had a rally the other night to see what could be done about the annuities of retirees. Professor Constantine Panunzio, one of the leaders in the California campaign to raise annuities of the emeriti, addressed the group. About twenty members out of 600 attended the meeting. The only persons under sixty-five were representing the press or were on the program. ST doesn't want to become a crank on the subject, but he would suggest that the time to work on retirement plans is before you retire. The bargaining power of an emeritus is about as near zero as you can get. On the other hand, a bright young man in his thirties could do something. But the bright young man looks at the clock and sees only the hours, and not the years.

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VISITORS TO THE OFFICE: W. Norwood Brigance, pre-denicotinized period, on his way home from a lecture tour; Hugo Hellman of Marquette, with two architects, surveying physical plants for ideas to incorporate in his new speech building; Orland S. Leffarge, of Hawaii, on sabbatical to inquire into trends and new ideas on the mainland; Lousene Rousseau, editor of speech books for Harper and Brothers, looking for books on home economics, a department she has recently taken on; various assorted bookmen on the prowl for salable manuscripts, including Edward F. Webster, formerly of Oxford University Press, now working up the new line of textbooks for Dodd, Mead and Company, and the former office mate, Wayland Maxfield Parrish. It was his first return after retirement two years ago. He walked through a stack of *Congressional Records*, flecked some dust from the vacant desk, and started throwing unforwardable third-class mail into the wastebasket. Said he hadn't felt so much at home in the last biennium. He was on his way to the Boston convention.

AUTOMATION? "An unfortunate attribute of our 'primitive' society is that personal interviews are still conducted by people." (*Current Economic Comment*, XVIII, 21.)

DOUBLE EXPOSURE. Bower Aly's speech on Alexander Hamilton, made at Sam Houston State Teachers College, Huntsville, Texas, was read into the *Congressional Record* twice—in the Senate by Senator Mundt and in the House by Congressman Reece.

DRUMMOND HONORED. The *Annual Letter* of The Cornell Dramatic Club, issued in June, carries this story:

> On Sunday, March 10, the Cornell University Theatre offered Ithaca the unusual opportunity of having Franchot Tone reappear on its stage to present a first showing of the filmed play *Uncle Vanya* by Chekov. Tone, as co-producer of and star actor in the film, wished to have the première serve as a tribute to his old teacher, A. M. Drummond, under whom Tone studied as an undergraduate. Proceeds of this special showing were turned over to the Drummond Memorial Fund.

Before the showing, Tone spoke in memory of Drummond, and introduced Stark Young, translator of the play. Marion Parsonnet, co producer, also spoke. The *Annual Letter* is a six-page printed folder, handsomely illustrated. Copies are sent to all active and all alumni members. ST wonders how many collegiate dramatic clubs keep in touch with alumni, and issue reports.

Dallas C. Dickey of the University of Florida died August 21, following emergency surgery in Colorado Springs. He had gone to Colorado to visit his son, serving in the Army and stationed there. Although Professor Dickey had not been feeling entirely well, he had kept up his duties to the full, and was unaware of what suddenly developed as an acute internal disorder.

Mr. Dickey was born in Rochester, Indiana, in 1904. He held degrees from Manchester College, the University of South Dakota, and Louisiana State Unversity. He began his teaching career in the high school in North Vernon, Indiana, and later taught at South Dakota and Louisiana State Universities. He went to Florida in 1946.

From 1948-1951 he was editor of the *Southern Speech Journal*, and was the first editor (1951-1954) of *The Speech Teacher*. He had made many contributions to scholarly publications, including his study of Lucius Q. C. Lamar in *A History and Criticism of American Public Address*.

## SUPPLEMENT FROM BOSTON

### CONVENTION NOTES

#### Convention Notes

The great experiment, a fall SAA convention, was held right on schedule in Boston. Four other associations collaborated: American Educational Theatre Association, National Society for the Study of Communication, American Forensic Association, and The New England Speech Association. Total attendance was 1,205. This compares with 1,615 at Chicago in December 1956, and 1,250 at Los Angeles in 1955. Kenneth L. Graham, of Minnesota, Secretary-Treasurer of AETA, told ST he thought "the whole conventon was a tremendous success." The good attendance in the fall, despite Statler prices, he thinks, raises anew the desirability of fall meetings on a college campus.

It was hoped that a late summer meeting would attract a number of families, who would combine a tour of New England with papa's annual convention trip. But the date was a bit late for this, since most families were busy at home in last minute details of the back-to-school movement. Others dreaded facing the Labor Day weekend traffic en route home. But a goodly number of families turned up. Some took rooms five blocks away on Beacon Street, where a number of high-fashion brownstone fronts have been turned into rooming houses. Several families camped out at nearby state parks. The most distant family ST met was Charles Lomas's of UCLA. They spent the summer touring not only New England but the whole USA.

There was an unusual number of big meetings in little rooms, little meetings in cavernous rooms, and much rescheduling of rooms. The retiring VP, Elise Hahn, took a careful check of attendance at meetings, and next year's program arranger, John Dietrich, will make a special effort to harmonize size of rooms with

attendance. Seems the new interest group programs have thrown old estimates out of kilter.

Retiring Executive Secretary Waldo Braden gave an optimistic report of SAA affairs. Expenditures for the year were $65,147.97, income $71,329.97, leaving a surplus of $6,182. Membership stands at 6,968. Full details will be given in a later issue of *QJS*.

The Boston Statler is not one of the cheerier Hilton hotels. The hotel and staff seemed somewhat discumbobulated, in somewhat less than command of the situation, when we moved in. Complaints of no towels, no washcloths, etc. brought the response, "Amvets." Explanation is that the Amvets had just moved out, leaving things somewhat awry. But convention rooms were conveniently arranged, elevator service was fast, and shirts were promptly returned from the laundry at forty cents each. The favorite luncheon for groups seemed to be the $3.00 special. A hamburger with coleslaw came to $1 in the sandwich shop. Pipe smokers complained of the match shortage. The man in 727, exasperated, rang up room service, and was promptly served—with one pad of matches.

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The hospitality and special events committee arranged enough entertainment to keep four conventions busy, with something for everybody, and a little left over. Monday there was a Boston Children's Stagemobile performance on the Common, and a play at Boston University Theatre. Tuesday there were tours of speech and hearing clinics and television stations, and tours to professional summer theatres on the Cape. The social hour, at six, in the hotel, drew several hundred people, who milled around in joyous conviviality, strewing potato chips and popcorn on the plush red rugs. Wednesday came the AETA Clambake at Ipswich by the shore. All the clams you could eat, a whole lobster, roasting ears, and apple pie—all done in authenic New England style. Despite the attractions, the delegates stayed close to the Statler, and meetings were well attended. Some of the delegates contented themselves with a two-hour rubberneck tour of historic places or a voyage on the Swan Boats in the Public Garden; others walked the Freedom Trail from Brimstone Corner to Old North Church at night after sessions were over. And quite a few arrived before the meeting, or stayed afterwards, to tour in the region where, according to the Boston Chamber of Commerce, "History nudges you on every side."

The Administrative Council had its usual long and busy sessions. The first meeting lasted from nine Sunday evening till 12:30 a.m., Monday. Among actions taken: in future national mail elections of the association, biographies of candidates will be supplied; first item of business for the Chicago (1958) meeting will be a report of the Committee on Revision of the Constitution; approved emeriti members, and authorized Secretary Peterson to add other names as qualified; recommended discouraging unnecessary proliferation of interest groups, and encouraging areas not yet represented—there are no interest groups in theatre and correction; stood in silence for a minute at announcement of the death of Dallas C. Dickey.

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The second annual meeting of the Legislative Assembly was run off in good order. Delegates received portfolios of various reports and recommendations, all neatly numbered. Most of the organizational problems are now worked out, and Chairman Dietrich announced that by next year the Assembly should be able to fulfill its function as the debating society of the association. With a quorum set at fifty, and a convention attendance of about seventy assemblymen, a quorum call had to be made for the Tuesday evening meeting. Absentees were found dutifully attending their interest group meetings. Various routine actions were taken, and reports were approved or assigned. One of the most argued recommendations was a provision that a member at convention should not appear on more than one program in a major capacity. It was passed.

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The second annual convention breakfast was well attended, with about 300 for the bacon and eggs. Loren Reid, the master of after-breakfast toasts, wielded a gavel made from a monkey-pod tree planted by Mark Twain in the Sandwich Islands in 1866. The Twain spell held through two speeches, and then the spirit of the Puritan fathers descended. There was a mock Cotton Mather style sermon on the evils of promiscuous textbook writing, and a real sermon on the perils of ignoring laws of evidence, particularly in regard to smoking cigarettes. It was a sober group that disbanded to go to early morning meetings.

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Two dozen doughty souls turned out for the annual business meeting, to see the gavel pass. President-elect Elise Hahn received the traditional gavel, nicely preserved and polished, from retiring president Reid. Henrietta C.

Krantz of the Alaska Department of Health, the delegate who had traveled the greatest distance, pinned the orchid on the incoming president. Meeting adjourned!

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The New England Speech Association held its own business sessions, but attended the academic programs of the other societies. Various posts at the convention were manned by members of that association, to the number of 170. Officers elected at the annual business meeting are: President, Robert E. Will, University of Rhode Island; VP, Woffard Gardner, University of Maine; 2nd VP, Coleman Bender of Emerson; Secretary, Carol F. Prentiss, Millinocket, Maine; Treasurer, M. Jack Parker, University of Vermont.

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The AEA breakfast on Wednesday was a high-powered affair, albeit small, casual, and friendly. Governor Edmund Muskie of Maine talked on the values of debate in democracy. There was some mystery as to how the governor could find the time, since it was known he was involved in various pressing matters of state. It all came clear when Brooks Quimby rose to introduce the speaker. Seems he was one of Brooks's boys, and when asked to speak in Boston, turned up promptly even as he used to when the Bates College debate squad met in Lewiston. A very statesmanlike, non-partisan address it was, with many quotable statements. Explaining how it is possible for a Democrat to get elected in Maine, he opined: "The art of debate is the great equalizer which adds strength to a minority cause and enables it to prevail." The governor seemed rather pleased when ST asked permission to quote, and rummaged through his stack of typed sheets to verify the gnome.

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Jerome G. Kovalcik of SUNY, Albany, executive secretary of NSSC, faithfully manned his desk in the lobby passing out sample copies of *The NSSC Newsletter* and *The Journal of Communication*. Membership is now over 500, he reports.

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The Slave Market was rather quiet. By August, in a seller's market, nearly everybody is signed on for the year. The SAA Placement Bureau, when ST passed by, was being manned by Sara Stelzner of Queens. There were about forty jobs open, and only twenty applicants. Although there were a number of jobs in correction, not a single applicant was listed.

For the second year, Miss Jane Mathews, Special Services Representative of the Adjutant General in Washington, set up shop by the placement desk. She was looking for entertainment directors for the Army Entertainment Program. Salary $4080-$5,400, and see the world. Applicants need a degree in theatre or in music. The Army, Miss Mathews reports, is the largest theatrical producer in the world. Last year 40,000 shows were produced for audiences of 8,000,000 soldiers. "Rolling Along of 1957," a musical revue "talent show," is now on a nine months' tour of the world. Many of these acts were on the Ed Sullivan Show in August.

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During the convention, no Boston newspapers were published; it was the third week the Mailers Union were out, taking with them 5,000 various sympathetic union members. The result was no reporters turned up for human interest stories, and except for an occasional newsreel cameraman, as at the Governor Muskie meeting, there were no photographers. Radio stations and newspapers sent out sound trucks, which blasted out the news on street corners.

Various houses got out their own news sheets. The Union Oyster House, a favorite off-post retreat, issued a daily mimeographed sheet of news. The Statler set up a news ticker and a big bulletin board. Posted just before the delegates set out on the hazardous Labor Day weekend return was the bulletin: "The National Safety Council predicts 420 traffic deaths from Friday to Monday, and expresses concern over the early toll."

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Feeling the need of a bit of air after three days incarceration in the Statler, ST perilously made his way across Boylston and took a bench in the Public Garden. It was a delightful fall afternoon, with the sun coming down in a warming, yet not penetrating, beam. Dozens of fellow nature lovers sprawled or reclined on adjoining benches. The roar of distant traffic, with a little imagination, seemed to be the breakers on the shore. In a few moments ST was in a doze, dreaming of earlier, happy, carefree days on Cape Cod, across the bay. Suddenly he was jolted by a voice shouting, "Young man, keep out of the bars. You are a fine figure of a man, but look at you now. Keep out of the bars." There was an echoed remonstrance, "You should have seen me in uniform—you would have been proud of me then." Then the tirade continued. There was a sudden sally of loungers from the south to the north benches, and all was quiet. Now